

101 Hits for Buskers

Book 3 • Piano/Organ Edition



Paul Sample

MIDDLETONS
£7.95

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1

A Dream Is A Wish Your Heart Makes

Words and music by Mack David, Al Hoffman and Jerry Livingston

Fairly slow

The musical score is written for guitar and voice. It features a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Fairly slow'. The score consists of 12 lines of music, each with a corresponding guitar chord diagram above it. The lyrics are written below the staff lines.

Chords and Lyrics:

- Line 1: G (0000) | A dream is a wish your heart makes
- Line 2: B7 (0000) | C (0000) | E/B (0000) | Am (0000) | When you're fast a - sleep, In dreams you will
- Line 3: D7 (0000) | Gmaj7 (0000) | G6 (0000) | G (0000) | lose your heart - aches What ev - er you
- Line 4: Dm7 (0000) | Dm(maj7) (0000) | G7 (0000) | G7+ (0000) | C(add9) (0000) | wish for you keep, Have faith in your dreams and
- Line 5: C (0000) | C/E (0000) | F7 (0000) | G (0000) | some day your rain - bows will come smil - ing thru',
- Line 6: A7 (0000) | Am7 (0000) | D7sus (0000) | D7 (0000) | G (0000) | F#6 (0000) | G6 (0000) | No mat - ter how your heart is griev - ing, If you keep on be -
- Line 7: -liev - ing, the dreams that you wish will come true.

2

A Spoonful Of Sugar

Words and music by Richard M. Sherman and Robert B. Sherman

VERSE

Brightly



In ev - 'ry job that must be done there is an el - e - ment of
feath - er - ing his nest has ve - ry lit - tle time to
bees that fetch the nec - tar from the flow - ers to the



fun; You find the fun and snap! The job's a game,
rest, While gath - er - ing his bits of twine and twig.
comb, Nev - er tire of ev - er buz - zing to and fro,



And ev - 'ry task you un - der - take Be - comes a piece of
Though quite in - tent in his pur - suit He has a mer - ry tune to
Be - cause they take a lit - tle nip From ev - 'ry flow - er that they



cate, A lark! A spree! It's ve - ry clear to
toot; He knows a song will move the job a -
sip, And hence, they find their task is not a

CHORUS





see, That a
 -long, For a } spoon - ful of su - gar helps the
 grind, For a




med - i - cine go down, the med - i - cine go




dow - wown, med - i - cine go down, Just a




spoon - ful of su - gar helps the med - i - cine go




down, In a most de - light - ful



way.

1.2. 3.

2. A rob - in
 3. The hon - ey



sf

3

Again

Words by Dorcas Cochran
Music by Lionel Newman

Slowly

A - gain, this could-n't hap-pen a - gain,
more, this nev-er hap-pened be - fore,
when, this does not hap-pen a - gain,

Am7 D9 G G#m To Am7 D7-9
Coda

This is that once — in a life-time, This is the thrill di -
Tho' I have prayed — for a life-time, That such as you would
We'll have this mo - ment for-ev - er,

1 G Fm Am7 D7 2 G G+ G6 G7
-vine. What's sud - den-ly be mine.

C C6 Fb9 D7-9 G6 Gmaj7 G9
Mine to hold — as I'm hold-ing you now and yet nev - er so near,

C C6 Fb9 Am7 D7
Mine to have — when the now and the here — dis-ap - pear,

Am7 D7-9 D.S. al Coda CODA Am7 D9+5 D7 G
What mat-ters, dear, for But nev-er, nev-er a - gain.

4

Alright, Okay, You Win

Words and music by Syd Wyche and Mayme Watts

Moderately with a beat

Well al - right, O. K. — You win, — I'm in love with you! — Well al -
 right, O. K. — You win, — I'm in love with you! — Well al -
 right, O. K. — You win, — I'm in love with you! — Well al -

To Coda ⊕

-right, O. K. — You win; — Ba-by what can I do? —
 -right, O. K. — You win; — Ba-by what can I do? —
 -right, O. K. — You win; — Ba-by what can I do? —

I'll do a - ny-thing you say, — It's just got to be that way. — Well al -
 A - ny-thing you say I'll do, — As long as it's me with you. —

2 F6 F7

All that I am ask-ing, All I want from you, —

D. S. al Coda

Just love me like I love you and it won't be hard to do! — Well al -

⊕ CODA C9 F6 Gm6 F6 Gm7 F6

If you're gon-na be my man, — Pa-by take me by the hand. —

5

Ain't No Sunshine

Words and music by Bill Withers

Slow Rock-Blues feel
(Tacet)

1. Ain't no sun - shine when she's gone, It's not warm when she's a-

-way. Ain't no sun-shine when she's gone, — And she's always gone too

long an-y-time — she goes a - way. 2. Won-der this - time where she's

gone, won-der if — she's gone to stay. }
gone, on - ly dark - ness - ev - 'ry day. }

Ain't no sun - shine when she's gone, — and this house just ain't no

home an-y-time— she goes a - way. And I know, I know, I know,—I know,

To Coda ⊕

Chords: Dm7, Am, Em7, Am

(Tacet)

I know, I know, I know,—I know,—I know, I know, I know,—I know, I know, I know,

— I know, I know, I know, I know,—I know, I know, I know, I know,—I know I know, I

know. Hey — I ought to leave the young thing a - lone — but, Ain't no sun-shine when she's

gone. — Ain't no sun - shine when she's

D.S. al Coda

Chords: Am7, Em, Am7

⊕ *CODA*

An - y - time — she goes a - way.

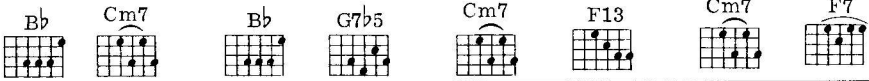
Chords: Am, Em7, Am(add9)

Repeat 3 times

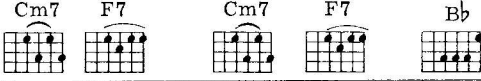
6

All I Do Is Dream Of You

Words by Arthur Freed
Music by Nacio Herb Brown



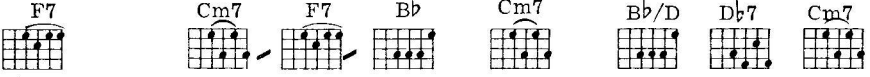
 All I do is dream of you the whole night through,



 With the dawn, I still go on and dream of you, You're ev-'ry thought, you're



 ev-'ry thing, you're ev-'ry song I ev - er sing, Sum - mer, Win - ter,



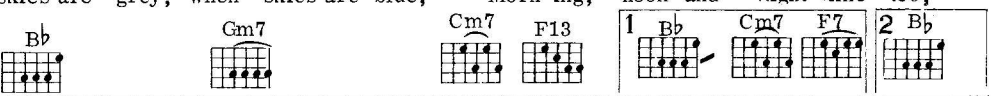
 Au-tumn and Spring. And were there more than twen-ty four hou - rs a



 day, They'd be spent in sweet con-tent dream-ing a-way. When



 skies are grey, when skies are blue, Morn-ing, noon and night-time too,



 All I do the whole day through is dream of you. you.

7

All The Way

Words by Sammy Cahn
Music by James van Heusen

Slowly

Chorus

When some-bo-dy loves you, it's no good un-less she loves you, All the
 When some-bo-dy needs you, it's no good un-less she needs you, All the

Verse

way. Hap-py to be near you, when you need someone to cheer you, All the
 way. Thru' the good or lean years and for all the in-be-tween years, Come what

way. Tall-er — than the tall-est tree is, that's how it's got to
 may, Who knows — where the road will lead us? On-ly a fool would

Bridge

1 feel; Deep-er — than the deep blue sea is, that's how deep it goes, if it's

2 real. say, But if you let me love you, it's for sure I'm gonna love you,

All the way, All the way.

Chords:

Chorus: Eb, G7+, Cm

Verse: F9, Bb7, Fm7, Dbm6, Eb7, Eb

Bridge: Ebm7, Eb7, Ab, Bb7, Fm6, G7

Bridge 1: Cm, Ebm7, Eb7+5, Ab, Bb7, B°, Cm, Cm7, F7

Bridge 2: Abm6, Eb7, Cm, Abm6, Eb, Db9, C7

Final: Cm6, Bb9, Ebm6, C7, Abm6, Pb7-5, Eb

8

All I Ever Need Is You

Words and music by Jimmy Holiday and Eddie Reeves

Moderately

Some-times when I'm down and all — a — lone, just like a child without — a

home, The love you give — me keeps me hang-in' on, ——— Oh hon-ey,

All I ev-er need — is you. You're my first love you're my

last, You're my fu-ture, you're my past.

And lov-ing you is all I ask, hon-ey, All I ev - er need — is

you. Win-ters come and they go, and we watch the melt-ing

Bm C G Bm/F# Em G/D

snow. Sure as sum-mer fol-lows spring, all the things—you do

C /B Am7 /D D7 G

give me a rea-son to build my world a - round you. Some men fol-low rainbows, I am

B7 Em G7

told, Some men search for sil - ver some— for gold,

C G Em A7

I have found my treas-ure in your soul, hon-ey, All I ev-er need— is

D7 G B7

you. With-out love I'd nev - er find— the way, Through

Em G7 C

ups and downs of ev - 'ry sin-gle day, I won't sleep at night—un-til you

G Em A7 Am7/D D7 1 G C G 2 G

say, my hon-ey, All I ev-er need— is you. you.

Among My Souvenirs

Words by Edgar Leslie
Music by Horatio Nicholls

Moderately

There's no-thing left for me, — Of days that used to be, — They're just a
mem - o - ry a - mong my sou-ven - irs. — Some let-ters tied with blue,
— A pho-to - graph or two, — I see a rose from you a-mong my sou-ven-irs. —
— A few more to-kens rest — with - in my trea - sure chest, — And tho' they
do their best — to bring me con - so - la - tion, I count them all a-part,
— and as the tear-drops start, — I find a bro-ken heart a-mong my sou-ven-
1 — irs. 2 — irs.

Chords shown in the score include: Fb , G^o , $Bb7$, $Bb7+$, Fb , Fb^o , $Fm7$, Bb , $Pb7$, Fb , G^o , $Bb7$, $Bb7+$, Fb , Fb^o , $Fm7$, Bb , $Bb7$, Fb , $Fb7$, Ab , Abm , $Bb7$, $Bb+$, Fb , Bb , Bb^o , $Bb7$, $Bb6$, $Pb7$, $F7$, $Bb3$, $Eb7+$, Fb , G^o , $Eb7$, $Bb7+$, Fb , Eb^o , $Fm7$, Fb , $Bb7$, $Bb+$, Fb , Eb , Abm , $Abm6$, Fb .

10

Ballad Of Davy Crockett

Words by Tom Blackburn
Music by George Bruns

VERSE

1. Born on a moun-tain top in Ten - nes - see, Green-est State in the
2. Eight-een Thir - teen the Creeks up - rose, Addin' redskin arrows to the

land of the free, Raised in the woods so's he knew ev - 'ry tree,
coun-try's woes, Now In - jun fight - in' is some - thin' he knows So he

Kilt him a b'ar when he was on - ly three. Da - vy,
should-ers his rifle an' off he goes. Da - vy,

Da - vy Crock - ett, King of the wild front - ier, In
Da - vy Crock - ett, the man who don't know fear!

11

Baby It's Cold Outside

Words and music by Frank Loesser

Moderately








I real-ly can't stay, _____ I've got to go 'way, _____

But ba-by it's cold _____ out - side! _____ But ba-by it's cold









_____ This ev'-ning has been _____ so ve - ry nice. _____

_____ out- side! _____ Been hop-ing that you'd drop in! _____ I'll hold your hands



_____ My moth-er will start to wor - ry, _____ And

_____ they're just like ice. _____ Beau - ti - ful, what's your




fa-ther will be pac-ing the floor. _____ So really I'd bet-ter scur-ry, _____ Well

hur-ry? _____ Lis-ten to the fi-re-place roar! _____ Beautiful, please don't

may be just a half a drink more. The neighbours might think
hur-ry, Put some re-cords on while I pour. But baby it's bad

Say, what's in this drink? I
— out there, — No cabs to be had — out there, —

wish I knew how to break the spell. I

Your eyes are like star-light now. I'll take your hat — your hair looks
ought to say "No, no, no, Sir!" At least I'm gonna say that I tried. I
swell. Mind if I move in clos-er? What's the sense in hurting my pride

real - ly can't stay Ah, but it's cold — out - side. I - side.
Oh baby, don't hold — out, Ba-by it's cold — out - side. — side.

12

The Bare Necessities

Words and music by Terry Gilkyson

Steady 2 beat

The musical score is written on a single staff in 2/4 time. It includes guitar chords above the notes and lyrics below. The chords are: Fmaj7, F7, Bb, Bbmaj7, Bb7, F6, Eb7, D7, (G7), Db9, C9, Fmaj7, F7, Bb, Bbmaj7, Bb7, Eb7, D7, G7, C7, (F), E6, F6, C7sus, C7, F6, and F+.

Look for the bare ne - ces - si - ties, the sim - ple bare ne -

- ces - si - ties, For - get a - bout your wor - rics and your strife,

I mean the bare ne - ces - si - ties or Moth - er Na - ture's

re - ci - pes that bring the bare ne - ces - si - ties of life.

1. Wher - ev - er I wan - der, wher - ev - er I roam,
2. When you pick a paw - paw or prick - ly pear,







I could-n't be fond - er _____ of my big home,
 And you prick a paw paw _____ next time be - ware,






The bees are buzz - in' in the tree to make some hon - ey just for
 Don't pick the prick - ly pear by paw when you pick a pear, try use the






me, When you look un - der the rocks and plants and take a glance at the
 claw, But you don't need _____ to use the claw when pick a pear of the






fan - cy ants, Then may - be try a few, The bare ne -
 big paw paw, Have I giv - en you a clue?








-ces-si - ties of life will come to you, _____ they'll come to




you. _____ Look for the you. *sf*

13

Basin Street Blues

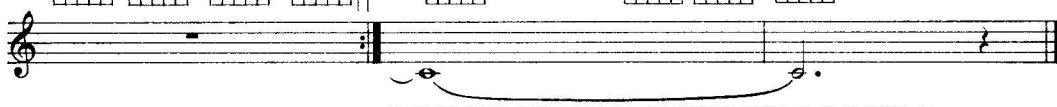
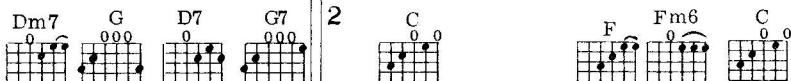
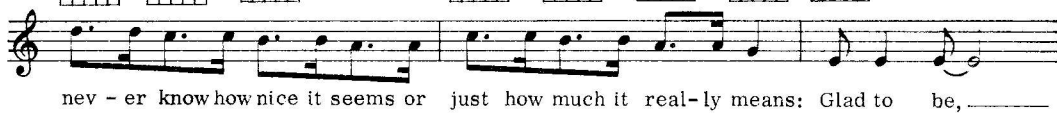
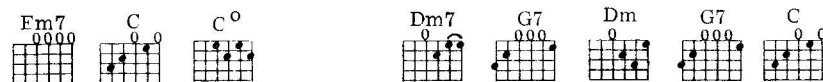
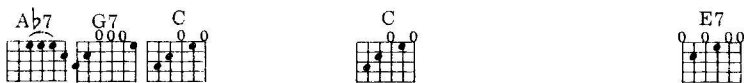
Words and music by Spencer Williams

Moderately

The musical score is written on a single staff in treble clef. It includes guitar chords indicated by letter names and diagrams. The lyrics are written below the staff, with some words underlined. The tempo is marked 'Moderately'.

Chords: C, G7, C°, C, C, F6, Ab7, C, G+, C, G+, C, G7.

Lyrics: Won't cha come a - long with me, To the Mis - sis - sip - pi? We'll take a boat to the land of dreams Steam down the riv - er down to New Or - leans; The band's there to meet us, Old friends to greet us, Where all the black and the white folks meet, This is



14

The Beautiful Briny

Words and music by Richard M. Sherman and Robert B. Sherman

Soft shoe tempo

The musical score is written on a single staff in treble clef with a key signature of one flat (Bb) and a common time signature (C). The tempo is marked 'Soft shoe tempo'. The score includes several triplets and guitar chord diagrams. The lyrics are written below the staff, with some words split across lines. The chords are indicated by letters and numbers above the staff, with some having diagrams showing fingerings.

How pleas-ant bob-bing a-long, bob-bing a - long on the bot-tom of the

beau-ti - ful bri - ny sea, What a chance to

get a bet - ter peep at the plants and crea-tures of the deep, } We
It's

glide far be - low the roll - ing tide
grand when you're dan - cing on the sand

Ser - ene thru' the bub - bly blue and
Each glance bub - bles o - ver with ro-

Gm7 C7 F

green, _____ It's love - ly bob-bing a - long, bob-bing a -
 -mance, _____ It's love - ly bob-bing a - long, bob-bing a -

F7 Bb

-long on the bot - tom of the beau-ti - ful bri - ny sea,
 -long thru' the wa - ter where we get a - long swim - ming - ly.

Db7 F Gm7 C7

What if the oc - to-pus, the floun-der and the cod think we're ra-ther odd, It's
 Far from the fren-zy of the fran-tic world a-bove, Two be-neath the blue could

F Bb B⁰

fun to prom - en - ade _____ } bob - bing a - long, sing - ing a song,
 ev - ven fall in love _____ }

F/C D7 Gm7 C7 1 F

On the bot - tom of the beau-ti - ful bri - ny sea! How pleas-ant

2 Am7 D7 Gm7 C7 F C7 F

Shim-mer-y Shin - y, beau-ti - ful bri - ny sea! *ff*

15

Because Of You

Words and music by Arthur Hammerstein and Dudley Wilkinson

Not too fast

The musical score is written for guitar, featuring a series of chords and lyrics. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The tempo is marked 'Not too fast'. The score consists of eight staves of music. The lyrics are: 'Be - cause of you There's a song in my heart Be - cause of you my ro - mance had its start. Be - cause of you the sun will shine, the moon and stars will say you're mine for ev - er and nev - er to part. I on - ly live for your love and your kiss. It's par - a - dise to be near you like this. Be - cause of you my life is now worth while; and I can smile, Be - cause of you. Be - cause of you.' The chords are: Bb7, Fm, Fm7, Bb7, Eb, C#0, Bb7, Fm, Fm7, Bb7, Eb, Bb+, Bbm6, C7, Fm, C7(9b), Fm, F9, F7(9b), Fm7, Abm6, Bb7, Gm, C#0, Bb7, Fm, Fm7, Bb7, Eb, Bbm6, C7, Bbm, C7, Fm, C7, Fm, Ab, D7, Eb, Cm, G7, Cm7, F9, Bb7, Eb, D7b5, Cm7, B7, Bb7, Gm6, C#0, Eb, Ab6, Eb6.

Be - cause of you There's a song in my heart

Be - cause of you my ro - mance had its start. Be - cause of

you the sun will shine, the moon and stars will say you're mine for

ev - er and nev - er to part. I on - ly live for your

love and your kiss. It's par - a - dise to be near you like

this. Be - cause of you my life is now worth

while; and I can smile, Be - cause of you.

Be - cause of you.

16

Bibbidi-Bobbidi-Boo

Words by Jerry Livingston
Music by Mack David and Al Hoffman

Steady 2 beat

VERSE

1. If your mind is in a dith-er and your heart is in a haze, I'll
chased a-round by trou-ble and you're foll-owed by a jinx, I'll

haze your dith-er and dith-er your haze, with a mag-ic phrase. If you're
jinx your trou-ble and trou-ble your jinx in less than for-ty winks.

CHORUS

Sa-la-ga-doo - la men-chic-ka-boo-la bib-bi-di-bob-bi-di - boo, } Put 'em to-geth-er and
It - 'll do mag-ic, be-

what have you got? Bib-bi - di - bob-bi-di - boo, }
-lieve it or not? Bib-bi - di - bob-bi-di - boo, } Sa-la-ga-doo - la means

men-chic-ka-boo-la-roo, But the thing-a-ma-bob that does the job is bib-bi-di-bob-bi-di-boo,

Sa-la-ga-doo - la men-chic-ka-boo - la bib-bi-di-bob-bi-di - boo, Put 'em to-geth-er and

what have you got? Bib-bi-di-bob-bi-di, bib-bi-di-bob-bi-di, bib-bi-di-bob-bi-di - boo.

17

Blue Moon

Words by Lorenz Hart
Music by Richard Rodgers

Blue Moon _____ you saw me stand-ing a - lone, _____
 Moon _____ you knew just what I was there for, _____
 Moon _____ now I'm no long-er a - lone, _____

With-out a dream in my heart, _____ with-out a love of my
 You heard me say - ing a prayer for, _____ some-one I real-ly could
 With-out a dream in my heart, _____ with-out a love of my

own. _____ Blue care for. _____ And then there

sud-den - ly ap-peared be - fore me, _____ The on - ly one my arms will ev - er

hold, _____ I heard some-bo - dy whis - per "Please a - dore me", _____ And when I

looked, the moon had turned to gold. _____ Blue _____ own. _____

D. S. al Coda

Coda

18

Chim Chim Cher-ee

Words and music by Richard M. Sherman and Robert B. Sherman

Bright Waltz

Chord diagrams and musical notation for the song "Chim Chim Cher-ee". The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written on a single staff in treble clef.

Chord Diagrams:

- Dm:** Fret 1, strings 2, 3, 4.
- Dm(maj7):** Fret 1, strings 2, 3, 4, 5.
- Dm7:** Fret 1, strings 2, 3, 4, 5.
- G7:** Fret 3, strings 1, 2, 3, 4, 5.
- Gm7:** Fret 3, strings 1, 2, 3, 4, 5.
- Dm/A:** Fret 2, strings 1, 2, 3, 4, 5.
- E7:** Fret 4, strings 1, 2, 3, 4, 5.
- A7:** Fret 5, strings 1, 2, 3, 4, 5.

Lyrics:

1. Chim chim-in - ey chim - chim-in-ey chim chim cher - ee! A
 2. Up where the smoke is all bill - ered and curled, 'Tween
 sweep is as luck - y as luck - y can be!
 pave - ment and stars is the Chim - ney Sweep world! When there's
 Chim chim-in - ey chim chim-in - ey, chim chim cher - oo! Good
 'ard - ly no day nor 'ard - ly no night, There's
 luck will rub off when I shakes 'ands with you, Or
 things 'alf in shad - ow and 'alf way in light, On the
 blow me a kiss and that's luck - y too.
 roof - tops of Lon - don, coo, what a sight!

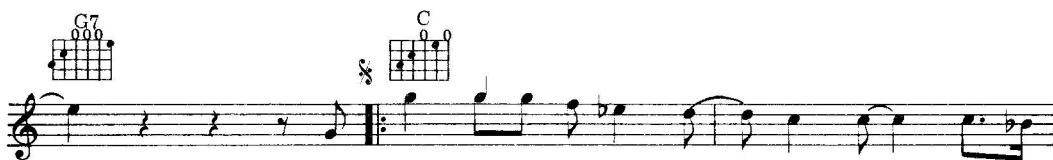
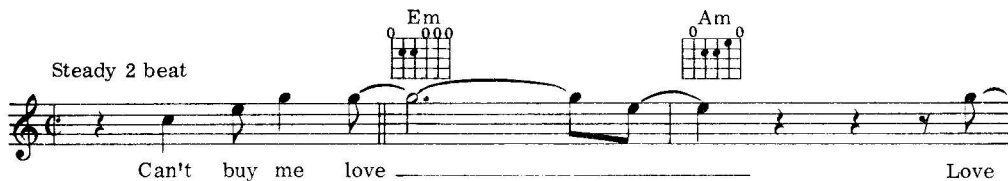
(FINE)

19

Can't Buy Me Love

Words and music by John Lennon and Paul McCartney

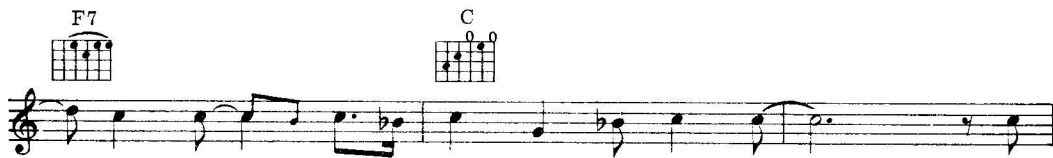
Steady 2 beat



1. I'll buy you a dia-mond ring — my friend — if it
 2. Give you all I've got — to give — if you
 3. Say you don't need no dia - mond ring — and



say you love me too, I may not have a lot
 I'll be sat - is - fied, Tell me that you want those kind



— to give — but what I've got I'll give to you, For
 — of things — that mon - ey just can't buy, —

G F7 *To Coda* ☼

I don't care too much for mon-ey for mon-ey can't buy me love.

1 2 C Em

I'll Can't buy me love

Am C

Ev - 'ry - bod - y tells me so, Can't buy me love

Em Am Dm7 G7 *D.S. al Coda*

No no no no

☼ CODA C Em Am

Can't buy me love Love

Em Am Dm7

Can't buy me love

G13 C

20

Carnival

Words and music by Devadip Carlos Santana and Tom Coster

Moderate Beguine

VERSE

Will true love come my way on this Carn-i-val day, Or will I be a-lone with my

CHORUS

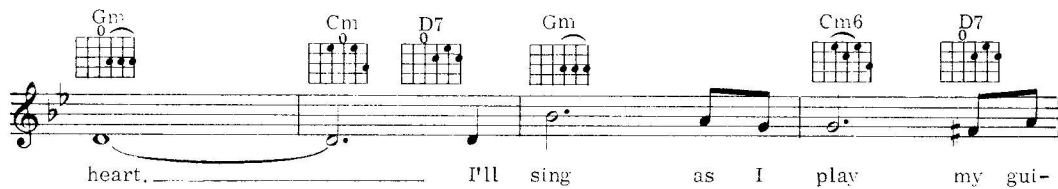
dream? I'll sing to the sun in the

sky, I'll sing till the sun ris - es

high; Carn-i - val time is here, Mag-i - cal

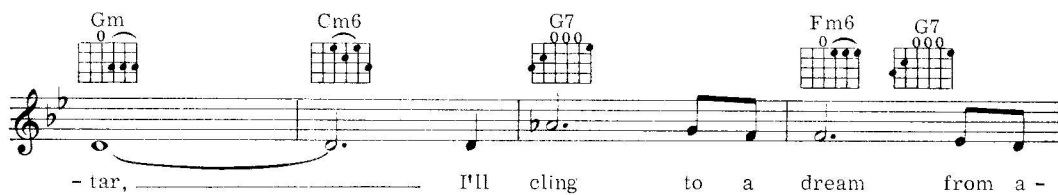
time of year, And as the time draws near dreams lift my

Gm Cm D7 Gm Cm6 D7



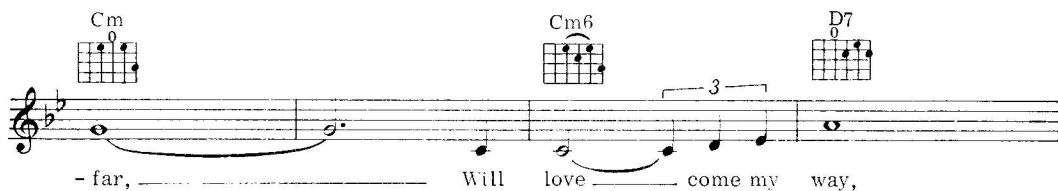
heart, I'll sing as I play my gui-

Gm Cm6 G7 Fm6 G7



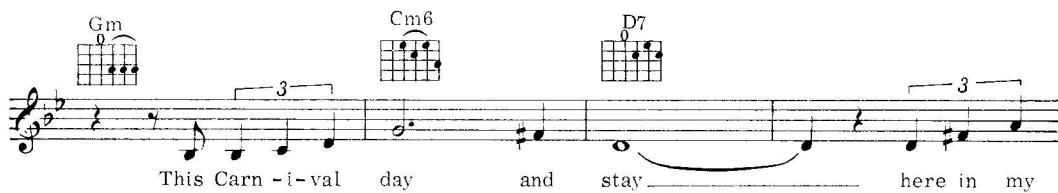
-tar, I'll cling to a dream from a -

Cm Cm6 D7



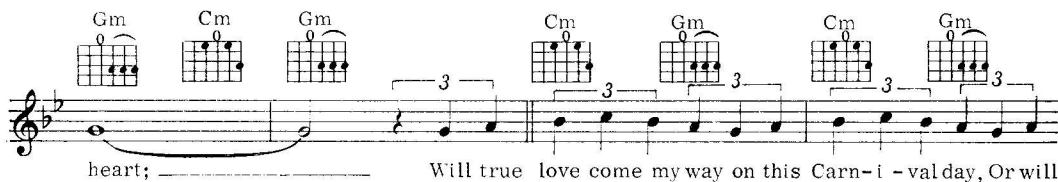
-far, Will love come my way,

Gm Cm6 D7



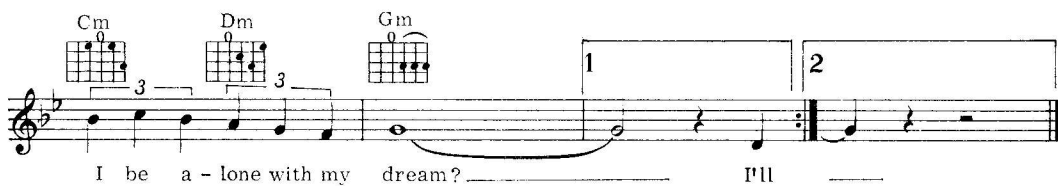
This Carn-i-val day and stay here in my

Gm Cm Gm Cm Gm Cm Gm



heart; Will true love come my way on this Carn-i-val day, Or will

Cm Dm Gm



I be a-lone with my dream? I'll

21

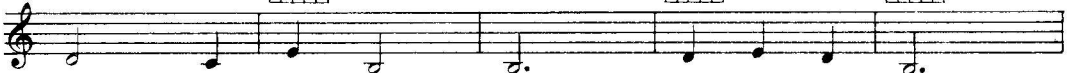
Charade

Words by Johnny Mercer
Music by Henry Mancini

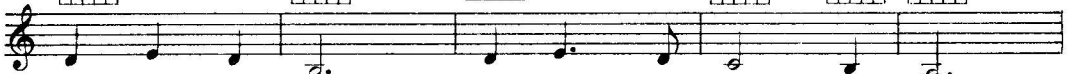
Moderate Waltz



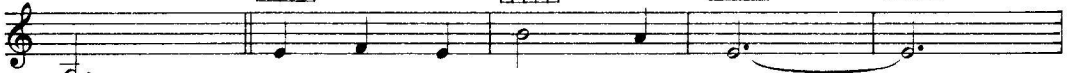
When we played our Cha - rade, We were like



child - ren pos - ing, Play - ing at games,



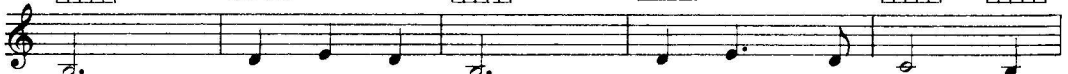
act - ing out names, Guess - ing the parts we played.



Oh, what a hit we made,



We came on next to clos - ing, Best on the



bill, lov - ers un - til love left the mas - que -

Am Dm7 G7 C Am

-rade. Fate seemed to pull the strings, I

Dm G7 C C# Dm7 G7

turned and you were gone, While from the

C Am D9 Bm7(b5)

dark - ened wings the mu - sic box played on.

E7 Am

Sad lit - tle se - re - nade,

E7 Bm7(b5)

Song of my heart's com - pos - ing, I hear it

E7 Bm7(b5) E7 Bm7(b5) E+

still, I al - ways will, Best on the bill,

E7 Am

Cha - rade.

Dear Heart

Words and music by Jay Livingston and Ray Evans
Music by Henry Mancini

Moderately

Dear heart, wish you were here to warm this
night. My dear heart, seems like a year since you've been
out of my sight. A sin - gle room, a ta - ble for one; it's a
lone - some town all right! But soon I'll kiss you hel -
lo at our front door, And dear heart I
want you to know I'll leave your arms nev - er - more.

-more.

23

Deep Purple

Words by Mitchell Parish
Music by Peter de Rose

When the deep pur - ple falls o-ver sleep - y gar - den
walls, and the stars be-gin to flick-er in the sky, Through the
mist of a mem-o - ry you wan-der back to me, Breath-ing my
name with a sigh. In the still of the night, once a-
gain I hold you tight, Though you're gone, your love lives on when moon-light beams,
And as long as my heart may beat, Lov - er, we'll al - ways meet,
Here in my deep pur - ple dreams, When the dreams.

Chords: C7, F, F#o, Gm7, Gm#7, Gm7, C13, Fmaj7, F6, Cm, Ab, Cm, D, C, Fm, D, Gm7, Bbo, Am7, F, D#o, Gm7, Go, Gm7, C7, C7+, F, D7, Gm7, C7, F, F#o, Gm7, Gm#7, Gm7, C13, Fmaj7, F6, Cm, Ab, Cm, D, C, Fm, D, Gm7, Bbo, Am, F, D7, Gm7, Bbm, Gm7, C7+, C13, 1 F, Dm7, Gm7, C7, 2 F, Bb7, F

24

Daniel

Words and music by Elton John and Bernie Taupin

C

Dm

Dan-iel is trav - 'ling to - night — on a 'plane —
 They say Spain is pret - ty 'though I've — nev - er been —

G

I can see the red — tail lights —
 Well Dan - iel says — it's the best — place he's

E7
 Am
 Em
 F

head - ing for Spa — in. — Oh — and I can see Dan -
 ev — er seen. — Oh — and he should know —

G
 Am

— iel — wav - ing good - bye. — God it looks —
 — he's — been there e - nough. — Lord — I —

F
 G7
 G13 sus4

To Coda ☺

— like Dan - iel, Must — be the clouds — in — my eyes.
 — miss Dan - iel, Oh — I miss — him — so much.

1 C
 G

2 C F

Oh Dan-iel my broth - er you are

C F

old-er than me, do you still feel the pain of the scars

C Em Am Em7

that won't heal, Your eyes have died but you see more than I

F Fm C A7

Dan - iel you're a star in the face of the sky

Dm7 G7 D. C. al Coda

C

Oh God it

F G7 G13 sus4

looks like Dan - iel, Must be the clouds in my eyes.

C F C

G C F C

25

Don't Get Around Much Any More

Words by Bob Russell
Music by Duke Ellington

Missed the Sat - ur-day dance

Hear they crowd-ed the floor, Could - n't bear it with-out...
Got as far as the door, They'd have asked me a-bout

you, Don't get a-round much an - y - more.
you, Don't get a-round much an - y -

Thought I'd vis - it the club, - more.

F Fm Em7 C6

Dar - ling I guess _____ my mind's more at ease, -

C Cmaj7 C7 F Am6 B7

But nev - er - the - less, _____

Em7 B7 G7 C Dm7 Eb° C6

Why stir up mem-o - ries, _____ Been in - vi - ted on dates, _____

A7 G6 Cm6 A7 Am7

Might have gone but what for, _____ Aw - f'ly diff-'rent with-out

D9 Dm7/G G7 1 C Dm7 Eb°

you, _____ Don't get a-round much an - y - more. _____

C D.S. 2 C

_____ Missed the Sat - ur - day dance, -more. _____

26

Downtown

Words and music by Tony Hatch

Medium Rock








When you're a - lone — and life is mak - ing you lone - ly you can
 Don't hang a - round — and let your pro - blems sur - round — you there are







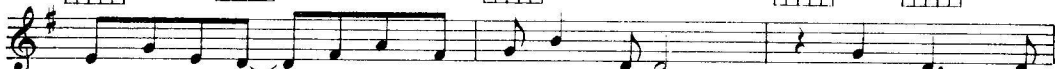


al - ways go — Down town, When you've got wor - ries all the
 mov - ie shows — Down town, May - be you know — some lit - tle



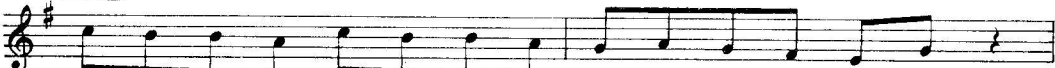






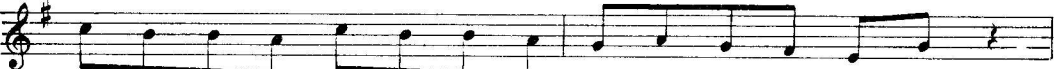
noise and the hur - ry seems to help I know, — Down town. Just
 pla - ces to go — to where they nev - er close, — Down town, Just
 And



lis - ten to the mus - ic of the traf - fic in the ci - ty,
 lis - ten to the rhy - thm of a gen - tle Bos - sa No - va,
 you may find some - bod - y kind to help and un - der - stand you,



Lin - ger on the side - walk where the ne - on signs are pret - ty,
 You'll be danc - ing with 'em too be - fore the night is o - ver,
 Some - one who is just like you and needs a gen - tle hand, to

Bm C

How can you lose, (1. 2) The lights are much bright-er there you can for-
Hap - py a - gain, (3) So may - be I'll see you there we can for-
guide them a - long,

Em7 A Em7 A G Gmaj7

-get all your trou - bles For - get all your cares so go Down town
-get all our trou - bles For - get all our cares so go Down town

Am7 Bm D9 G Gmaj7 Am7 Bm D9

Things'll be great when you're Down town No fin - er place for sure
Where all the lights are bright Down town wait - ing for you to -night
Things'll be great when you're Down town Don't wait a min - ute more

G Gmaj7 Am7 Bm D9 1. 2. G Am7

Down town Ev - 'ry-thing's wait - ing for you,
Down town You're gon - na be al - right now,
Down town Ev - 'ry-thing's wait - ing for

Gmaj7 Am7 Gmaj7 Am7 Gmaj7 Am7 3. G Am7

Down town You

(Fade out -----)

G Am7 G Am7 G Am7 Gmaj7

Down town Down town

27

Ebb Tide

Words by Carl Sigman
Music by Robert Maxwell

Moderately

The musical score is written for guitar and voice. It begins with a treble clef and a common time signature. The tempo is marked 'Moderately'. The key signature has one flat (Bb). The score consists of two systems of music. The first system has two staves. The first staff contains the melody with lyrics: 'First the tide rush-es in, plants a kiss on the shore, Then rolls out to sea and the sea is ve-ry tide, With one burn-ing thought, will your'. The second staff contains the guitar accompaniment with chords: G7, Cmaj7, Am7, Dm7, C, Bb, and A. The second system also has two staves. The first staff contains the melody with lyrics: 'still once more. So I arms op-en wide? At last we're face to face, and as we kiss thro' an em - brace, I can tell, I can feel, you are love, You are real, real - ly mine, In the rain, in the dark, in the sun, Like the tide at its ebb I'm at peace in the web of your arms. First the arms.' The second staff contains the guitar accompaniment with chords: Fm6, Dm7, G7, A7, Dm, E7, Am, Fm6, C/G, C+/G#, Am7, Dm7, G7, C, Am, Fm, Dm7, G7, Cmaj7, Am7, Dm7, G7, C, and D.S. The score includes various musical notations such as triplets, slurs, and dynamic markings.

First the tide rush-es in, plants a kiss on the
shore, Then rolls out to sea and the sea is ve-ry
tide, With one burn-ing thought, will your

still once more. So I arms op-en wide? At last we're face to
face, and as we kiss thro' an em - brace, I can tell, I can
feel, you are love, You are real, real - ly mine, In the rain, in the
dark, in the sun, Like the tide at its ebb I'm at peace in the
web of your arms. First the arms.

English Country Garden

Words and music by Robert M. Jordan

Moderately

1. How ma-ny gen - tle flow - ers — grow in an Eng - lish Coun - try
 2. How ma-ny in - sects find their_ home in an Eng - lish Coun - try
 3. How ma-ny song - birds make their_ nests in an Eng - lish Coun - try

Gar-den. I'll tell you now of some I_ know and those I miss, I hope you'll
 Gar-den. I'll tell you now of some I_ know and those I miss, I hope you'll
 Gar-den. I'll tell you now of some I_ know and those I miss, I hope you'll

par-don. Daf - fo - dils, hearts, sea-son Flocks, mea-dow-sweet and lil-ies, Stocks,
 par-don. Drag-on fli - es, moths and bees, spi-ders fall - ing from the trees,
 par-don. Bah-le - ing coo - coo - ing doves, Rob-ins and the warbling Thrush

gen - tle lu - pin and tall hol - ly hocks, ros - es,
 but - ter - flies sway in the mild, gen - tle breeze, there are
 blue - bird, lark, finch and night - in - gale, we all

Fox - gloves, snow - drops, for - get - me - nots in an Eng - lish Coun - try
 Hedge - hogs that roam, and lit - tle gnomes, in an Eng - lish Coun - try
 smile in the spring when the birds all start to sing, in an Eng - lish Coun - try

Gar - den. _____
 Gar - den. _____

29

Eternally

Words by Geoffrey Parsons and John Turner
Music by Charles Chaplin

Waltz tempo

I'll be lov-ing you e-ter-nal - ly, With a love that's
true, e-ter-nal - ly. From the start within my heart it seems I've always
known, The sun would shine when you were mine and mine a - lone.
I'll be lov-ing you, e-ter-nal - ly,
There'll be no-one new, my dear for me, Tho' the sky should fall re -
mem-ber I shall al-ways be for ev-er true, and lov-ing you, e -
ter - nal - ly.

Feed The Birds

Words and music by Richard M. Sherman and Robert B. Sherman

With expression

The musical score is written in 3/4 time and consists of ten staves. Each staff begins with a guitar chord diagram above the first few notes. The lyrics are written below the staff lines. The chords are: C, Em, F, C, F, C, D7, G7, C, Em, F, C, F, C, G7, C, E7, Am, E7, Am, E7, Am, G7, C/G, G7, C/G, Am, E7, C, G7, C, Em, F, C, F, C, D7, G7, C, G11, G7, C, and finally C.

Feed the birds, tup-pence — a bag, Tup-pence — Tup-pence —
 Tup-pence a bag, Feed the birds, that's what she cries, While o - ver
 head her birds fill the skies. All a - round the ca-the-dral the saints and a-postles look
 down as she sells her wares, — Al - though you can't see it, you know they are
 smil - ing Each time some-one shows that he cares. — Though her words are
 sim-ple and few, Lis-ten — lis-ten — she's call-ing to you, "Feed the
 birds, tup-pence — a bag, Tup-pence — Tup-pence — Tup-pence — a bag."

31

Five Foot Two, Eyes Of Blue

Words by Sam Lewis and Joe Young
Music by Ray Henderson

Moderately

Five foot two, eyes of blue, But oh' what those five foot could do, Has
an - y - bod - y seen my girl? _____ Turned up nose,
turned down hose, Nev - er had no oth - er beaus. Has an - y - bod - y seen my
girl? _____ Now if you run in - to a five foot two, cov - ered with fur, -
_____ Dia - mond rings and all those things, Betcha' life it is - n't her, - But
could she love, could she woo? Could she, could she, could she coo? - Has an - y - bod - y
seen my girl? _____ girl? _____

Chords: C, E7, A7, D7, G7, G9+, D9, Dm7, G9+, C, E7, A7, D7, Dm7, G7, C, Dm7, C, E7, A7, Fm7, A7, F#m, Ab7, A9, D7, G7, Dm7, G9, G7+, C, E7, A7, D7, G7, G9+, C, Fb, Dm7, G7, C, Bb, C.

32

Fortuosity

Words and music by Richard M. Sherman and Robert B. Sherman

Brightly

The musical score is written for guitar and voice. It consists of eight staves of music. Above each staff, guitar chords are indicated with a letter and a diagram showing the fretting hand. The lyrics are written below the staff lines. The key signature has one sharp (F#), and the time signature is 4/4. The tempo/style marking is 'Brightly'.

Chords and Lyrics:

- Staff 1:** Chords: C, Dm, G7. Lyrics: For - tu - os - i - ty, That's me by word, For - tu - os - i - ty, That's me own word.
- Staff 2:** Chords: Dm, G7, C, C7, F. Lyrics: For - tu - os i - ty, me twin-kle in the eye word, Some-times For - tu - os i - ty, me nev-er feel a - lone word, 'Round a
- Staff 3:** Chords: F#o, C/G, A7, D7. Lyrics: cast - les fall to the ground, But that's where four leaf cor - ner un - der a tree, Good for - tune's wait - in'
- Staff 4:** Chords: G7, C, Dm. Lyrics: clo - vers are found, For - tu - os - i - ty luck - y just wait and see
- Staff 5:** Chords: G7, C, Dm. Lyrics: chanc - es, For - tu - i - tious lit - tle hap - py
- Staff 6:** Chords: C7, F, F#o, C/G, Gm/Bb, A7. Lyrics: hap - pen-stan-ces, I don't wor - ry 'cause ev - 'ry-where I see that I keep smil - in' 'cause my phil - os - o - phy is
- Staff 7:** Chords: D7, G7, C. Lyrics: ev - 'ry bit of life is lit by For - tu - os - i - ty! "Do your best and leave the rest to For - tu - os - i - ty!"

Green Leaves Of Summer

Words and music by Paul Francis Webster
Music by Dimitri Tiomkin

Moderately

The musical score is written for guitar and voice. It features a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Moderately'. The score consists of 11 lines of music, each with a guitar chord diagram above it. The lyrics are written below the staff lines.

Chords and Lyrics:

- Line 1: Em, B7, Em, D7. A time to be reap - in', a time to be sow - in', The
- Line 2: G, Am, F#7, B7, F7. green leaves of sum - mer are call - ing me home. It was good to be
- Line 3: Am, D7, G, Em, Am6. young then in the sea - son of plen - ty, When the cat - fish are jump - in' as
- Line 4: C7, B7, Em, B7, Em. high as the sky. A time just for plant - in', a time just for
- Line 5: D7, G, Am, F#7, B7. plough - in', A time to be court - in', a girl of your own, 'Twas so
- Line 6: E7, Am, D7, G, Em. good to be young then, to be close to the earth, And to stand by your
- Line 7: Am6, Em, Am6, B7. wife at the mo - ment of birth.
- Line 8: 1. Em, B7. 2. Em. A birth.

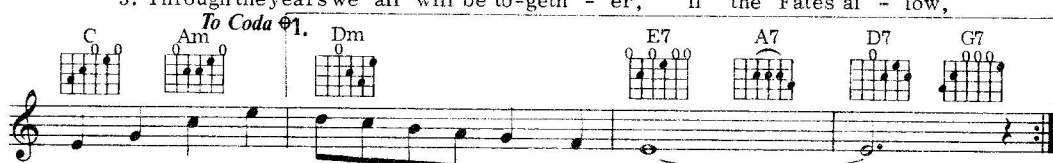
Have Yourself A Merry Little Xmas

Words and music by Hugh Martin and Ralph Blane

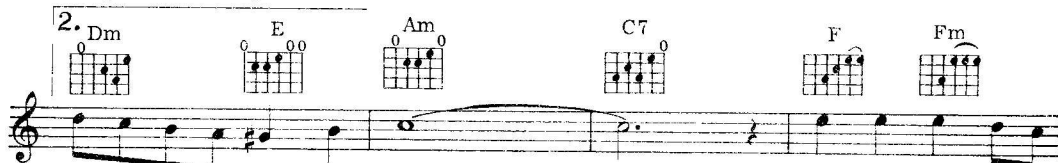
Moderately



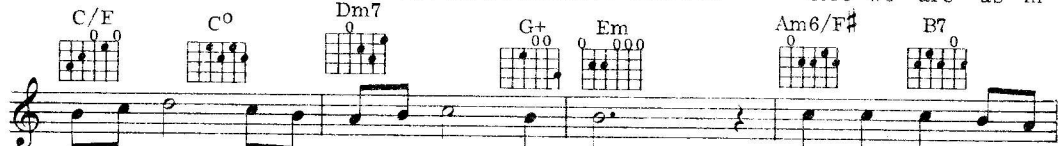
1. Have your-self a mer-ry lit-tle Christ-mas, let your heart be light,
2. Have your-self a mer-ry lit-tle Christ-mas, make the Yule-tide gay,
3. Through the years we all will be to-gether, if the Fates al-low,



From now on, our trou-bles will be out of sight.
From now on, our
Hang a shin-ing



trou-bles will be miles a-way. Here we are as in

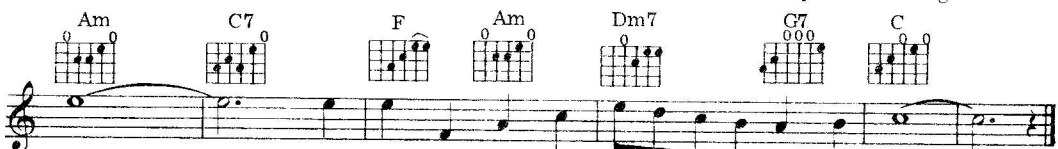


old-en days, hap-py gold-en days of yore, Faith-ful friends who are



dear to us gath-er near to us once more.

star up-on the high-est



bough, And have your-self a mer-ry lit-tle Christ-mas now.

Goodbye Yellow Brick Road

Words and music by Elton John and Bernie Taupin

Moderately

When are you gon-na come down, When are you going to land.
 What do you think you'll do then, I bet that'll shoot down your plane.

I should have stayed on the farm, Should have list-
 It - 'll take you a cou - ple of Vod - ka and Ton - ics to

- ened to my old man. You know you can't hold me for ev -
 set you on your feet a-gain. May - be you'll get a re-place-

- er, I did-n't sign up with you. I'm
 - ment, There's plen-ty like me to be found.

not a pres - ent for your friends to o - pen, this boy's too young to be
 Mon - grels who ain't got a pen - ny, Sing-ing for tit - bits like

sing-ing the blues. Ah
 you on the ground.

Chords: Gm, C, F, Eb, C7, Fm6, Gm7, Bb, C7, F, Eb, Db, Eb7, Ab






Ah _____ So good - bye _____ yel - low brick





road, _____ Where the dogs of so - ci - e - ty howl. _____ You





can't plant me in your pent - house, _____ I'm go - ing back _____ to the





plough, _____ Back to the howl - ing old owl _____ in the woods, _____





Hunt - ing the horn - y back toad. _____ Oh I've fin -







'ly de - cid - ed my fu - ture lies be - yond the yel - low brick






road. _____ Ah _____






Ah _____ Ah _____ Ah. _____

36

He's A Tramp

Words and music by Peggy Lee and Sonny Burke

Moderately (with a beat)

He's a tramp, but they love him; — Breaks a new heart — ev-'ry
tramp, he's a scoun-drel, He's a bound-er, he's a

dav, He's a tramp; they a - dore him, — And I on - ly hope he'll stay that
cad, He's a tramp, but I love him, Yes

way, He's a ev - en I have got it pret-ty bad, You can nev-er tell when

he'll show up; He gives you plen-ty of trou - ble, I guess he's just a

no 'count pup, — But I wish that he were dou-ble, He's a tramp, he's a

ro - ver — And there's noth-ing — more to say, If he's a tramp, he's a

good one, — And I wish that I could trav-el his way.

Here There And Everywhere

Words and music by John Lennon and Paul McCartney

Moderately

1. Here mak-ing each day- of the year ——— Chang-ing my life-with a wave
There running my hands through her hair ——— Both of us thinking how good

— of her hand — No - bo - dy can — de - ny — that there's some - thing there
— it can be — Some-one is speak - ing but — she does - n't know — he's there

1. I want her ey-'ry-where — and if she's be-side me I know I need
nev-er care But to love — her is to meet — her ev - 'ry-where,

Know-ing that love is to share ——— Each one be-liev-ing that love — nev-er dies —

Watch-ing her eyes — and hop-ing I'm al - ways there, — I want her — to be there

— and ev - 'ry - where — Here there and ev - 'ry-where. —

38

Hey Little Girl

Words and music by Del Shannon

Moderately

Gm F

Last night I walked through the streets of my town

Gm Bb Gm

I saw the sha-dow of a girl I had known, And through the

F Gm Eb

sha-dows I could see ma-ny tears, And so I walked up and I

D7 G

said Hey, lit-tle girl Let me fix your

D7

bro-ken heart I'll re-place each bro-ken part that's gone, Be-cause I

G G7 C A7 G

know why you've cried, Hey, lit-tle girl, my

D7 G D7

heart's been bro-ken too, Do you re-mem-ber

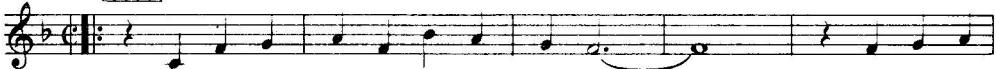
G D7 Gm Cm Gm Eb Bb
 Last Sep - tem - ber _____ When I met you _____ at a dance _____
 Eb C7
 _____ You were with a guy _____ named Joe Then all at once he said you
 Eb D7
 had to go. _____ I nev - er ev - en caught your name, Oh _____ yeah. _____
 G C
 _____ Hey, lit-tle girl, _____ I've been searching ev - 'ry-where, _____ Here, there,
 G D7 G G7
 ev - 'ry - where for you, _____ Be-cause I _____ have eyes for _____
 G A7 G D7 G
 you. _____ Hey, lit-tle girl, I'm _____ so in love with you.
 G
 Hey, lit-tle girl _____ I can see that he was mean, _____
 D7 G G7
 He shat-tered all the dreams you've had. _____ So come with me, and _____
 C A7 G D7 G
 see. _____ Hey, lit-tle girl, I'll make all your dreams come true. _____

39

High Noon

Words by Ned Washington
Music by Dimitri Tiomkin

Moderately



Do not for - sake me, oh my dar - lin' _____ On this our



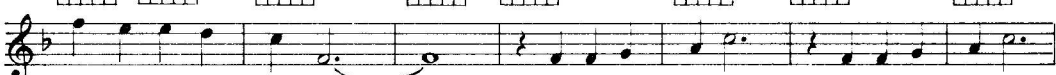
wed - ding day _____ Do not for - sake me, oh my dar - lin'



Wait _____ wait a - long! _____ I do not know what fate a -



waits me _____ I on - ly know I must be brave _____ And I must



face a man who hates me _____ Or lie a cow - ard a crav - en cow - ard



Or lie a cow - ard in my grave! _____ grave! _____

40

I Will Survive

Words and music by Dino Fekaris and Freddie Perren

With a strong beat

At first I was a - fraid, I was pet - ri - fied, ——— Kept think-in'

I could nev - er live — with - out you by my side; But then I

spent so man-y nights — think - in' how you did me wrong and I grew

strong, And I learned how to get a - long — and so you're

back from out-er space, ——— I just walked
me, some-bod-y new. ——— I'm not that

in to find — you here — with that — sad look up-on — your face, I should have changed
chained up lit - tle per - son — still in love — with you, ——— and so you

Fmaj7



Bm7(b5)



— that stu-pid lock, — I should have made — you leave your key, — If I'd - 've known
feel like drop-pin' in — and just ex - pect me to be free, — Now I'm —

E sus4



E



— for just one sec - ond you'd be back to both - er me. — Go on now }
sav-in' all — my lov - in' for some-one who's lov - in' me. — Go on now }

CHORUS



Dm



Go walk out the door, — just turn a-round — now. ('cause) you're not



welcome an-y-more. Weren't you the one who tried to hurt — me with good-bye, Did I crum-



- ble, did you think I'd lay down and die? Oh no, not I. I will sur-vive



— Oh — as long as I know how to love — I know I'll stay a-live; I've got



all my life to live, — I've got all my love to give, — and I'll sur-vive,

E sus4 E Am

To Coda ☼

I will sur-vive. Hey hey.

Dm G Cmaj7 Fmaj7

Bm7(b5) E sus4 E7 Am

It took all the strength I had — not to

Dm G

fall a - part, — — — Kept try - in' hard to mend the piec - es of my brok -

Cmaj7 Fmaj7

- en heart, — — — And I spent oh so man - y nights — just feel - in'

Bm7(b5) E sus4 E

D. S. al Coda

sor-ry for my-self. — I used to cry — — — but now I hold my head up high and you see

☼ CODA

E Am Dm Am

I'll sur - vive.

41

If You Leave Me Now

Words and music by Peter Cetera

Moderately Slow

1. If you leave me now, you'll take a way the big - gest part -
leave me now, you'll take a way the ver - y heart -

of me. Ooh no, ba - by, please -
of me. Ooh no, ba - by, please -

don't go. 2. And if you Ooh, -

girl, I just want you to stay.

A love like ours is love that's hard to find.
We've come too far to leave it all be-hind.

Chords: Ebmaj7, Gm7, Dm7, Gm7, C7, F, Bb, F, Eb, F, Bb, Gm7, C7, Eb9, Ebm7, Abm.





How could we let it slip a way.
How could we end it all this way?

1 


 2 

When to-mor -






- row comes, then we'll re - gret the things we said to - day.


To Coda

















D. S. al Coda
(with rpts)

⊕ CODA




_____ If you leave — me now, — you'll take a-way — the big - gest part




_____ of me. _____ Ooh, — — — — — no, — ba - by, please —

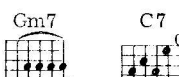




_____ don't go. _____




Ooh, — girl, — I've
Sweet ma - ma, — just

got to have you by my side, _____
got to have — your love in-side — me.



Repeat & fade.
Ooh —

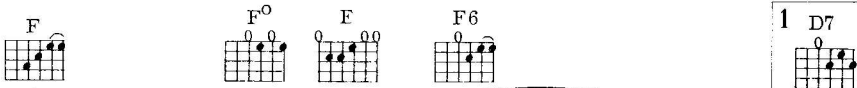
I'll See You In My Dreams

Words by Gus Kahn
Music by Isham Jones

Moderately



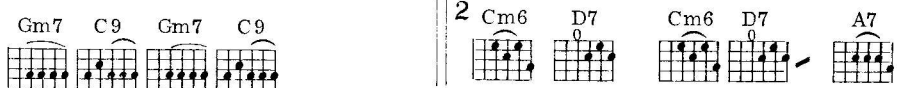
I'll see you in my dreams, _____
Lips that once were mine, _____



Hold you in my dreams, _____ Some - one
Ten - der eyes that shine, _____



took you out of my arms, _____ Still I feel the



thrill of your charms. _____ They will light my way to -



-night, I'll see you in my dreams, _____

43

If I Were A Rich Man

Words by Sheldon Harnick
Music by Jerry Bock

Moderate Lilt

C
0 0 0

If I were a rich man, Dai - dle, dee-dle, dai - dle, dig-guh, dig-guh, dee-dle, dai-dle,

G7
0 0 0

Cm
0 0 0

F#°
0 0 0

dum. All day long I'd bid-dy, bid-dy bum, If I were a wealth-y

G7
0 0 0

C
0 0 0

man, Would-n't have to work hard, Dai - dle, dee-dle, dai - dle,

G7
0 0 0

dig-guh, dig-guh, dee-dle, dai - dle dum. *To Coda* ☐

Cm
0 0 0

D7(b9)
0 0 0

G7
0 0 0

C
0 0 0

If I were a Lord, who made the (Tacet)

bid - dy bid-dy rich, dig - guh, dig-guh, dee-dle dai - dle man. I'd build a

Fm
0 0 0

E♭7
0 0 0

E♭maj7
0 0 0

big tall house with rooms by the doz - en, Right in the mid-dle of the

B♭m6
0 0 0

C7°
0 0 0

Fm
0 0 0

G7
0 0 0

C
0 0 0

town; A fine tin roof with real wood-en floors be-low.

C7⁰ Fm Bb7 Ebmaj7

There could be one long stair-case just go-ing up and one e-ven long-er com-ing

Bbm6 C7⁰ Fm F#⁰ G7 C7⁰

down; And one more lead-ing no-where just for show. I'd fill my

F G7 C A7(b9)

yard with chicks and tur - keys and geese and ducks for the town to see and hear.

Dm7 G7 C C7 Fm

Squawk-ing just as nois - i - ly as they can. And each loud quack and cluck and

Bb7 Ebmaj7 Bbm6 C7 Fm

gob - ble and honk will land like a trum-pet on the ear; As if to say here

F#⁰ G7 D.C. al Coda Cm

lives a wealth - y man. _____

li - on and the lamb,

G7 Cm G7 Cm A7(b9)(b5)

You de-creed I should be what I am; Would it spoil some vast e-ter - nal plan,

D7(b9)(b5) C G7 C

If I were a wealth-y man? _____

I'm In The Mood For Love

Words and music by Jimmy McHugh and Dorothy Fields

The musical score is written in treble clef with a key signature of one flat (Bb). It includes guitar chord diagrams for various chords: C, Dm7, G7, Em7, Eb, Dm7, G7, C, Am, B7, Fm, B7, Cm6, D7, Fm6, Dm7, G7, Em7, Eb, Dm7, G7, C, and D.S. (Double Sharp). The score is divided into two systems, each with a first ending (1) and a second ending (2). The lyrics are as follows:

I'm in the mood for love,
Hea-ven is in your eyes,
sim-ply be-cause you're near me,
bright as the stars we're un - der,
Fun-ny but when you're near me,
Oh! Is it an - y won - der,
I'm in the mood for love.
I'm in the mood for
love? Why stop to think of wheth- er
this lit-tle dream might fade?
We've put our hearts to - geth - er,
Now we are one, I'm not a-fraid!
If there's a cloud a - bove,
if it should rain we'll let it,
But for to-night for - get it!
I'm in the mood for love.
love.

In A Little Spanish Town

Words by Sam M. Lewis and Joe Young
Music by Mabel Wayne

Moderately

G Am7 D7

In a lit - tle Span-ish Town, 'twas on a night like this, _____

G

Stars were peek-a-boo-ing down, 'twas on a night like this. _____

Am7 D7 Am7 D7 G

I whis-pered "Ee true to me," _____ And she sighed, "Si, si." _____

G Am7 D7

Man-y skies have turned to grey, be-cause we're far a - part, _____

B7-9 Dm7 E7

Man-y moons have passed a - way, and still she's in my heart, _____

A9 C#

We made a prom - ise and sealed it with a kiss, _____

G D7 G

In a lit - tle Span-ish Town, 'twas on a night like this. _____

46

I'm Late

Words by Bob Hilliard
Music by Sammy Fain

Brightly 

I'm late, I'm late, for a ve - ry im - por - tant

date, No time to sav hel - lo, good - bye, I'm late, I'm late, I'm



late, I'm late, and When I wave I lose the time I

save, My fuz - zy ears and whis - kers took me too much time to

shave, I run and then I hop, hop, hop, I wish that I could

fly. There's dan - ger if I dare to stop and here's the rea - son

why, (you see) I'm ov - er - due I'm in a rab - bit stew, Can't

ev - en say good - bye hel - lo, I'm late, I'm late, I'm late. Good

INTERLUDE

morn-ing Mis - ter Chat - ter - box, I'd love to stop and chat - ter, but in

six and sev - en - eighth min - utes I must meet with the Mad Hat - ter, the

Mad, Mad, Mad, Mad Hat - ter, We must

chat a - bout a ve - ry im - por - tant mat - ter, I'm

D. S. al fine

It's All In The Game

Music by Charles G. Dawes
Lyric by Carl Sigman

Slowly

The musical score is written for guitar and voice. It begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The tempo is marked 'Slowly'. The score consists of eight staves of music. Each staff contains a melody line with lyrics underneath and guitar chords written above the staff. The chords are indicated by letters (F, Gm7, C7, Fmaj7, G7, Bbm, Dm7, Ab, Eb9, F6) and some include fingerings (0, 1, 2, 3). The melody includes triplets and rests. The lyrics are: 'Ma-ny a tear has to fall, but it's all in the game, All in the won-der-ful game that we know as love. You have words with him and your fu-ture's look-ing dim, But these things your hearts can rise a-bove. Once in a while he won't call, but it's all in the game. Soon he'll be there at your side with a sweet bou-quet. And he'll kiss your lips and car-ess your wait-ing fin-ger-tips, And your heart will fly a-way. Ma-ny a tear has to way.' The score ends with a double bar line and repeat signs.

Ma-ny a tear has to fall, but it's all in the game, All in the won-der-ful game that we know as love. You have words with him and your fu-ture's look-ing dim, But these things your hearts can rise a-bove. Once in a while he won't call, but it's all in the game. Soon he'll be there at your side with a sweet bou-quet. And he'll kiss your lips and car-ess your wait-ing fin-ger-tips, And your heart will fly a-way. Ma-ny a tear has to way.

It's Four In The Morning

Words and music by Jerry Chesnut

Moderately

It's Four in the morn-ing and once more the dawn-ing just
nev - er de - served her, God knows, when I hurt her, That's the

woke up the want - ing in me; Wish-ing I'd nev - er
last thing that I want to do; She tries, but she

met her, know-ing if I'd for - get her, How much bet-ter off she would
can't tell how she feels, But I know too well what she's go - in'

be. The long - er I hold on and the long - er this
through. If I love her so much, I don't know why I

goes on, The hard - er it's gon - na be; But it's
can't do the right thing and just let her be;

Four in the morn-ing and once more the dawn-ing just woke up the

1. C Dm7 C 2. C Dm7 C
want - ing in me. I've me.

49

Just The Way You Are

Words and music by Billy Joel

Moderately

Don't go chang-ing to try and please me,

You nev-er let me down be-fore. Mm mm

Don't im-ag-ine you're too fa-mil-iar,

And I don't see you an-y more. I

would not leave you in times of trou-ble,

Gmaj7 Gm D/F# Am D7

We nev-er could have come this far Mm mm

Gmaj7 Gm6 D/F# Bm7

I took the good times I'll take the bad times,

Em7 A9 sus D Gm G/D D

I'll take you just the way you are.

D Gm6 G/D D Bm6

Don't go try-ing

Gmaj7 Bm D7 Gmaj7 Gm

some new fash - ion, Don't change the col - our of your hair.

D/F# Am7 D7 Gmaj7 Gm

Mm mm You al - ways have my

D/F# Bm7 E9 sus E9

un - spok-en pas - sion, Al-though I might not seem to care.

A9 sus D Bm6

I don't want cle-ver

Gmaj7 Bm D7 Gmaj7 Gm

con-ver-sa-tion, I nev-er want to work that hard.

D/F# Am7 D7 Gmaj7 Gm

Mm mm I just want some-one

D/F Bm7 Em7 A9 sus

that I can talk to. I want you just the way you are.

D Gm6/D G/D D Gm6/D D D7

G A F#m7 B7

I need to know that you will al-ways be

Em7 A D Am/C

The same old some-one that I knew, Oh

B $\flat$ C Am7 D D7

What will it take till you be - lieve in me.

Gm7 C A9 sus

The way that I be - lieve in you. I

D Bm6 Gmaj7 Bm D7

said I love you and that's for - ev - er.

Gmaj7 Gm Gm6 D/F# Am7 D7

And this I pro - mise from the heart. Mm mm

Gmaj7 Gm6 D/F Bm7

I could not love you an - y bet - ter

Em7 A9 sus B $\flat$ C

I love you just the way you are

Am7 D7 Gm7 A7 Dmaj7

Jailhouse Rock

Words and music by Jerry Leiber and Mike Stoller




The war-den threw a par-ty in the Coun-ty jail, The
Spi-der Mur-phy play'd the ten-or sax-o-phone,




pri-son band was there and they be-gan to wail, The
Lit-tle Joe was blow-in' on the slide trom-bone, The




band was jump-in' and the joint be-gan to swing. You
drum-mer boy from Il-li-nois went crash, boom, bang' The




should-'ve heard those knocked-out jail-birds sing. Let's Rock'
whole-rhy-thm sec-tion was the Pur-ple Gang.




Let's Rock! Ev-'ry-bo -dy in the whole cell block






Was a-dan-cin' to the jail-house Rock!

51

Laura

Words by Johnny Mercer
Music by David Raksin

The musical score for 'Laura' is presented in a single system with ten staves. Each staff contains a guitar chord diagram above a melody line. The chords are: Am7, D7b9, G6, Gm7, C7b9, Fmaj7, F6, Fm7, Fm7/Bb, Bb7b9, Ebmaj7, Eb, Cm6, D7b9(b5), Db5(b9), D7, Bm, G, F7, F7b9, Am7, D7b9, G6, Gm7, C7b9, Fmaj7, F6, Fm7, F, /Ab, C9maj7, /G, D7, D7b9, G9, G7b9, C, E9, E7b9, C, Fm6, C. The melody line includes lyrics and musical notation such as triplets and slurs.

Lau - ra is the face in the mist - y light, Foot-steps
that you hear down the hall. The laugh that floats on a
sum - mer night, That you can nev - er quite re - call.
And you see Lau - ra on the train that is pass - ing through,
Those eyes how fa-mil-iar they seem. She gave
your ve - ry first kiss to you, That was Lau - ra,
but she's on-ly a dream. dream.

Let's Twist Again

Words and music by Kai Mann and Dave Appell

Moderate beat

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It includes guitar chord diagrams for various chords: G6, Em7, Am7, D7, G6, C6, G7, and D7. The lyrics are written below the staff, with some lines having blank spaces for improvisation or vocal variation. The score is divided into sections by measure numbers 1 and 2, and includes a Coda section.

Let's Twist a-gain _____ like we did last sum - mer, Yea, let's
 -mem-ber when _____ things were real-ly hum - min', Yea, let's
 Twist a-gain _____ like we did last sum - mer, Yea, let's

1
 To Coda $\oplus$ D7
 Twist a - gain, _____ like we did last year. _____ Don't - cha re-
 Twist a - gain, _____
 Twist a - gain, _____

2
 D7 G6 C6 G6 G7 C6
 Twist-in' time _____ is _____ here. Round n' a-round n' a-
 up n' _____ down we go _____ a - gain, Oh oh oh Ra - by _____ make me _____

G6 G7 C6
 know you _____ love me so _____ an' _____ then, Come on, let's

$\oplus$ CODA D7 G6 C6 G6
 Like we did last _____ year.

D.S. al Coda

Love Is A Many Splendoured Thing

Words by Paul Francis Webster
Music by Sammy Fain

Moderately

The musical score is written for guitar in E-flat major (three flats) and 4/4 time. It consists of eight staves of music. Above each staff are guitar chords indicated by letter names and diagrams. The lyrics are written below the staff lines. The tempo is marked 'Moderately'. The score includes a key signature change to E-flat major at the beginning and a repeat sign with first and second endings at the end.

Love _____ is a ma - ny splen - doured thing, _____ It's the

A - pril rose that on - ly grows in the ear - ly spring; _____ Love is na - ture's way of

giv - ing, a rea - son to be liv - ing, The gol - den crown that makes a man a

king. _____ Once _____ on a high and wind - y hill, _____

_____ In the morn - ing mist two lov - ers kissed and the world stood still, _____ Then your

fingers touched my si - lent heart and taught it how to sing, Yes, true love's _____

_____ a ma - ny splen - doured thing. _____ thing. _____

Chords: Eb, Cm, Gm, Bbm7, Eb7, Ab, Ab6, Abmaj7, Fm6, Cm, Fm6, Cm7, Fm7, Cm7, Fm6, G7b9, Cm, Cm7, D7, Am7, D7, G, Bb7, Eb, Cm, Gm, Bbm7, Eb7, Ab, Ab6, Abmaj7, Ab7, Gm7, C9, Gm7, C7, Fm, Fm6, G7+, G7, C7+, C7, F9, Db9, Eb, Cm7, Fm7, Bb7, 1 Eb, Fm7, Bb7, 2 Eb, Ab, Eb.

54

Let It Be

Words and music by John Lennon and Paul McCartney

Slowly

1. When I find my-self in times of trou-ble, Moth-er Ma - ry comes to me,
 (2) the bro - ken heart-ed peo-ple, Liv-ing in the world a-gree,
 (3) (Instrumental) - - - - -
 (4) the night is cloud-y, There is still a light that shines on me,

Speak-ing words of wis - dom, let it be. And
 There will be an an - swer, let it be. For
 Shine un - til to - mor - row, let it be. I

in my hour of dark - ness She is stand-ing right in front of me,
 though they may be part - ed there is still a chance that they will see,
 wake up to the sound of mu - sic, Moth-er Ma - ry comes to me.

Speak-ing words of wis - dom, let it be.
 There will be an an - swer, let it be.
 Speak-ing words of wis - dom, let it be. } Let it be,-

Am G F C (v2)

let it be, Let it be, let it be, Yeah

1.3. G F C Dm7 C

Whis-per words of wis-dom, let it be. 2. And when
 There will be an ans- wer, let it be.
 Whis-per words of wis-dom, let it be. 4. And when
 There will be an ans- wer, let it be.

2.4. F C Dm7 C G Am G

Let it be, let it be, let it be,

F C G

let it be, Whis- per words of wis-dom, let it be.

F C Dm7 C F Em Dm7 C Bb F

To Coda

G F C F C Dm C

G F C D.S. al Coda

⊕ CODA G F G C

Little Things Mean A Lot

Words and music by Edith Lindeman and Carl Stutz

Slowly with expression

Blow me a kiss from a - cross the room,

Say I look nice when I'm not; Touch my hair as you

pass my chair, Lit - tle things mean a lot.

Give me your arm as we cross the street, Call me at six on the

dot; A line a day when you're far a - way,

Lit - tle things mean a lot. Don't have to buy me

dia - monds and pearls, cham - pagne, sa - bles and such;
 I nev - er cared much for dia-monds and pearls, But hon - est - ly hon - ey they
 just cost mon - ey. Give me your hand when I've lost the way,
 Give me your shoul - der to cry on; Wheth - er the day is
 bright or gray give me your heart to re - ly on.
 Send me the warmth of a se - cret smile — to show me you have - n't for -
 got, For now and for ev - er, that al - ways and ev - er,
 Lit - tle things mean a lot. lot.

Chords:
 Rbm7, Fb7, Ebm7, Fb7, Ab6, G7, Cm, Cm7, Fm6, Bb0, Fm, C7, Fm, Bb7, Eb, Cm, Fm7, Eb7, Fb7, Fb0, Fb, Bbm, C7+5, Fm, Cm7, F9, Fm7, Eb7, Fb, Cm7, Fm7, Bb7, Eb9, Cm, G, Eb7, Ab, Bb7, Fb, C7, F7, Fm7, Bb7, 1 Fb, Fb0, Fm7, Bb7, 2 Fb, Eb6, Fb6

Mambo Jambo

Words by Raymond Karl and Charlie Towne
Music by Perez Prado

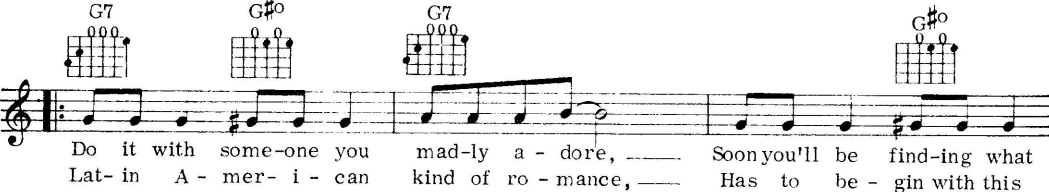
Erigh tempo



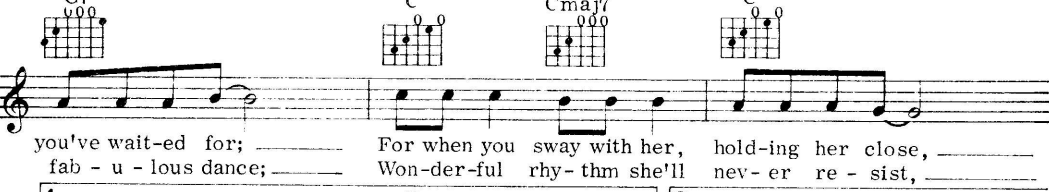
Do the Mam - bo, _____ Do the Mam - bo, _____



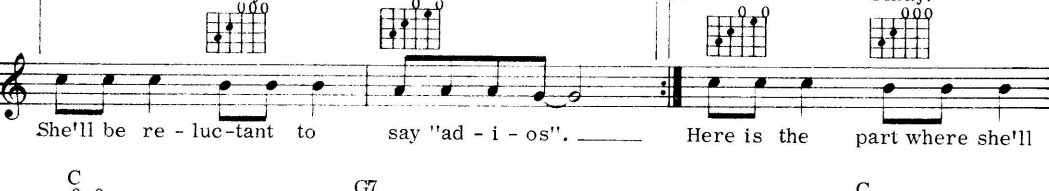
Mam - bo Jam - bo, _____ Mam - bo Jam - bo, _____ Jam - bo, _____



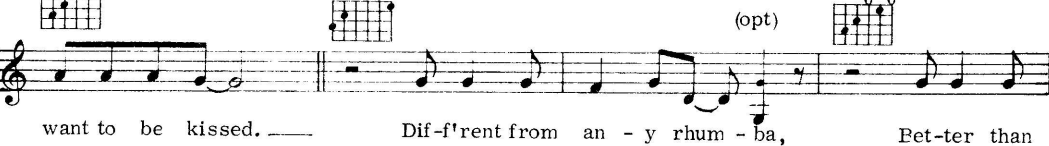
Do it with some-one you mad-ly a - dore, _____ Soon you'll be find-ing what
Lat-in A - mer-i - can kind of ro - mance, _____ Has to be - gin with this



you've wait-ed for; _____ For when you sway with her, hold-ing her close, _____
fab - u - lous dance; _____ Won-der-ful rhy- thm she'll nev- er re - sist, _____



She'll be re - luc-tant to say "ad - i - os". _____ Here is the part where she'll



want to be kissed, _____ Dif-f'rent from an - y rhum - ba, Bet-ter than

an - y sam - ba, Great - er than an - y tan - go, Wild - er than

an - y con - ga. The min - ute that you be - gin, You'll find it be -
It teach - es your heart the beat, Then goes to your

heath your skin, Like the hoo - doo of a voo - doo drum.
head and feet, Like a shak - er of Ja - mai - ca

rum. You do do the Mam - bo
do the Mam - bo

Jam - bo; You dance to break of
Jam - bo; All night you hol - ler

day, day, day, day, You Ho - lay! You'll find at the
hey! hey! The mo - ment your

break of day, Your heart has been flown a - way; To a land where
love is found, The mo - ment your heart is bound, You will bless the

on - ly lov - ers dwell.
Mam - bo Jam - bo spell.

(Opt) G7 C

Fm C

Dm A7 Dm A7 F G7 F G7 C

2 C C7

F Fmaj7 C7

1 F 2 F Fm

C Dm A7 Dm A7

F G7 F G7 1 C 2 C

57

Matchmaker

Words by Sheldon Harnick
Music by Jerry Bock

Fairly Bright Waltz

Match - mak - er, Match - mak - er, make me a match,
Match - mak - er, Match - mak - er, I'll bring the veil,

Find me a find, catch me a catch: Match - mak - er
You bring the groom, slen - der and pale; Bring me a

Match - mak - er, look through your book, And make me a per - fect
ring, for I'm long - ing to be the en - vy of all I

match. see. For pop -

- pa, make him a schol - ar, For mom - ma, make him

rich as a king. For me, well, I would - n't

To Coda ☉

Chords: F, F6, Fmaj7, F, F7, Eb, C11, C7, F, C7(b9)(b5), F7 sus, F7, Bbm7, Eb, Abmaj7, Ab6, Gm7, C7

C7 Fm F7 Bbm Cm C7(b9)(b5)

hol - ler if he were as hand - some as an - y - thing.

F F6 Fmaj7

Match-mak - er, Match-mak - er, make me a match. Find me a

F

find, catch me a catch; Night aft - er night in the

F7 Bb C7 sus

dark I'm a - lone, So strike me a match of

C7 F

my own. *D.S. al Coda*

⊕ CODA

Gm7 C7 Fm

not that I'm sen - ti - ment - al, It's

F7 Bbm Cm C7(b9)(b5)

just that I'm ter - ri - fied.

F F6

Match - mak - er, Match - mak - er, plan me no plans,

Fmaj7 F

I'm in no rush, May - be I've learned, Play - ing with

F7 Eb

match - es a girl can get burned. So bring me no ring,

Bbm F G7

Groom me no groom, Find me no find, Catch me no

C11

catch; Un - less he's a match -

C7+5 F

-less match!

F6

Mockin' Bird Hill

Words and music by Vaughn Horton

Bright Waltz
VERSE

1. When the sun in the morn-in' peeps o-ver the hill, And
three cor-nered plough and an a-cre to till, And a
late in the eve-ning I climb up the hill, And sur-

kiss-es the ros-es round my win-dow still; Then my heart fills with glad-ness when
mule that I bought for a ten dol-lar bill; There's a tum-ble down shack and a
-vey all my king-dom while ev-'ry-thing's still; On-ly me and the sky and an

I hear the trill, Of the birds in the tree tops on Mock-in' Bird Hill,
rust-y ol' mill, But it's my Home Sweet Home up on Mock-in' Bird Hill,
ol' whip-poor-will, Sing-in' songs in the twi-light on Mock-in' Bird Hill,

CHORUS

Tra-la la twit-tle-dee dee dee, it gives me a thrill, To wake up in the
morn-in' to the mock-in' bird's trill; Tra-la-la twit-tle-dee dee dee, there's peace and good
will; You're wel-come as the flow-ers on Mock-in' Bird Hill, 2. Got a Hill.
3. When it's

59

My Blue Heaven

Words by George Whiting
Music by Walter Donaldson

Moderately

When Whip-poor-wills call, _____ and ev-'ning is
right, _____ a lit-tle white

nigh, _____ I hur-ry to my Blue Heav-en. _____
light, _____ Will lead you to my Blue

_____ A turn to the Heav-en. _____ You'll see a smil-ing face, a

fire-place, a co-zy room, _____ A lit-tle nest that's nestled where the

ro-ses bloom. _____ Just Mol-lie and me, _____ And ba-by makes three, _____

_____ We're hap-py in my Blue Heav-en. _____

60

My Darling, My Darling

Words and music by Frank Loesser

Slow with a beat

My Dar-ling, My Dar-ling, I've want-ed to call you "my dar-ling" for

ma-ny and ma-ny a day. My Dar - ling, My Dar - ling, I

flut-tered and fled like a star-ling; My cour-age just melt-ed a - way. Now

all at once you've kissed me, And there's not a thing I'm sane e-nough to

say ——— Ex-cept, My Dar-ling, My Dar-ling, Get used to that name of "My Darling". It's

here to stay. My stay.

61

Moonlight Serenade

Words by Mitchell Parish
Music by Glenn Miller

I stand at your gate and the song that I sing is of
 stars are a glow and to night how their light sets me
 moon - light, I stand and I wait for the
 dream - ing, My love, do you know that your
 touch of your hand in the June night. The ro - ses are
 eyes are like stars bright - ly beam - ing? I bring you and
 sigh - ing a Moon - light Ser - en - ade. The
 sing you a Moon - light Ser - en - ade.
 Let us stray 'till break of day in love's val - ley of

Bbm6 C7 C7+ Cm6 D7 Cm6 D7

dreams. Just you and I, a sum-mer sky, a

Bbm6 C7 Fm7 Bb7 Bb7(9b) Eb

heav-en - ly breeze kiss - ing the trees, So don't let me

Gb° Fm7 Bb° Bb7 Bb7+

wait, come to me ten-der - ly, in the June night, I

Ebmaj7 Eb6 Ebmaj7 Eb7

stand at your gate and I sing you a song in the

C7 Fm Eb Ebmaj7 Eb3 Fm7 F° Fm7

moon-light, A love song my dar - ling, a

Bb13 Eb7+ 1 Eb Bb7(9b) 2 Eb

Moon - light Ser - en - ade. -ade.

My Own True Love (Tara's Theme)

Words by Mack David
Music by Max Steiner

Moderately

My own true love my own true love at last I've
found you, my own true love. No lips but yours,
no arms but yours, Will ev - er lead me through Hea-ven's
doors. I roamed the earth In search of this,
I knew I'd know you, know you by your kiss. And by your
kiss you've shown true love, I'm yours for ev - er
My own true love. My own true love.

On A Slow Boat To China

Words and music by Frank Loesser

Slowly with a beat

I'd love to get you, On a slow boat to Chi-na,

All to my-self a-lone. Get you and

keep you in my arms ev-er-more, Leave all your lov-ers,

Weep-ing on the far-a-way shore. Out on the bri-ny, with a moon big and

shin-y, Melt-ing your heart of stone,

I'd love to get you On a slow boat to Chi-na, All to my-

-self a-lone. -lone.

Oh Look At Me Now

Words by John DeVries
Music by Joe Bushkin

Fairly slow

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of five staves of music. Each staff begins with a guitar chord diagram. The lyrics are written below the staff lines, with some words underlined for emphasis. The chords are as follows:

- Staff 1: F^b, Gm, B^bm7, D^b, F^b7
- Staff 2: A^b, A^bm, Gm, D^b7
- Staff 3: C7, F7, B7+, B^b7, B7⁰, B^b7, E^b, Gm
- Staff 4: B^bm7, D^b, E^b7, A^b, A^bm
- Staff 5: Gm, D^b7, C7, F9, B^b7, E^b, F^b7, D7⁰

Lyrics:

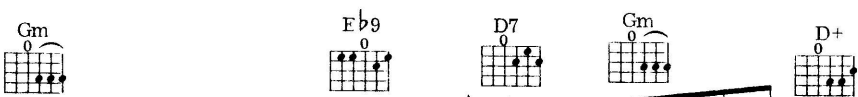
For I'm not the guy _____ who cared a - bout love, And
(girl)

I'm not the guy _____ who cared a - bout for - tunes and such _____ nev-er cared much
(girl)

_____ But look at me now. _____ I nev-er knew _____ the

tech-nique of kiss - in', I nev-er knew _____ the thrill I could get _____ from your touch

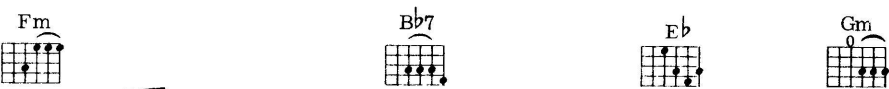
_____ nev-er knew much _____ Oh' Look at me now. _____



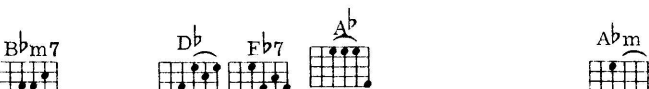
I'm a new man, bet - ter than _____ Cas - a - nov - a at his best,
 I'm a new (girl) in a whirl _____ Nev - er knew love was like this,



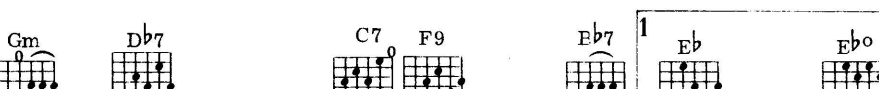
_____ With a new heart, brand new start, _____



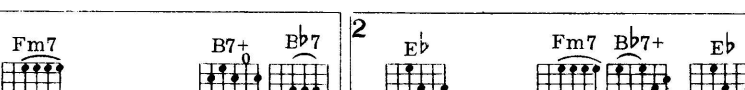
I'm so proud I'm bust-in' my vest. _____ So I am the guy, _____ who
 Gon - na be a Mrs. not Miss. _____ (girl)



turned out a lov - er, So I'm the guy, _____ who laughed at those blue - dia - mond rings
 (girl)



_____ one of those things, _____ Oh' Look at me now. _____



_____ now. _____

65

On Green Dolphin Street

Words by Ned Washington
Music by Bronislaw Kaper

The musical score is written for guitar, showing chords and lyrics across ten staves. The key signature is one flat (Bb), and the time signature is 4/4. The lyrics are: "Lov - er one love-ly day, Love came, plan-ning to stay. Green Dol - phin Street sup-plied the set - ting, The set - ting for nights be - yond for- get - ting. And through these mo-ments a - part, Mem - 'ries live in my heart. When I re - call the love I found on, I could kiss the ground on Green Dol - phin Street. Street."

Chords and Fingerings:

- Staff 1: C (0 0 0), Cm7 (3)
- Staff 2: D7 (3), Db (3), C (0 0 0), Dm7 (3)
- Staff 3: G7 (0 0 0), G7+ (0 0 0), Cmaj7 (0 0 0), C6 (0 0 0), Fm7 (0 0 0), Bb7 (0 0 0), Bb7+ (0 0 0)
- Staff 4: Ebmaj7 (0 0 0), Eb6 (0 0 0), G7 (0 0 0), C (0 0 0), Cm7 (3)
- Staff 5: D (0 0 0), Db (3), C (0 0 0)
- Staff 6: Dm7 (3), G7 (0 0 0), E7 (0 0 0), Am7 (0 0 0), D7 (0 0 0), D7b9 (0 0 0), C6 (0 0 0), G° (0 0 0)
- Staff 7: Dm7 (3), G13 (0 0 0), 1 C (0 0 0), Dm7 (3), G7 (0 0 0), 2 C (0 0 0), F (0 0 0), C (0 0 0)

Once In Love With Amy

Words and music by Frank Loesser

Slowly

Once in love with A-my, ——— Always in love with A-my, ———
 Once you're kissed by A-my, ——— Tear up your list, it's A-my, ———

Ev-er and ev-er, fas-cin-a-ted by 'er, Sets your heart a-fire ——— to
 Ply her with bon-bons, po-e-try and flow-ers, Moon a mil-lion hours a-

1 A7 D7b9 D7 2 P7 E7b9 F7 Am7 D9 Gmaj7 C9

stay. ——— -way. ——— You might be quite a fickle hearted ro-ver, so
 care-free and bold. ——— Who loves a girl and lat-er thinks it o-ver, And
 justs quits cold. But once in love with A-my, ——— Always in love with
 A-my, ——— Ev-er and ev-er, Sweetly you'll romance 'er, Trouble is the ans-ver will
 be, ——— That A-my'd rather stay in love with me. ———

67

Peanut Vendor

Words by Marion Sunshine and L. Wolfe Gilbert
Music by Moises Simons

Bright Latin Beat

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#). It includes guitar chord diagrams above the staff and lyrics below. The chords are: G (0000), D7 (0 2 3 4), G (0000), D7 (0 2 3 4), G (0000), D7 (0 2 3 4), G (0000), A7 (2 3 4 5), D (0 2 3 4), D7 (0 2 3 4), G (0000), D (0 2 3 4), D7 (0 2 3 4), G (0000), D7 (0 2 3 4), G (0000), Am (0 2 3 4), D7 (0 2 3 4), G (0000), Am (0 2 3 4), D7 (0 2 3 4), G (0000).

In Cu - ba, each mer - ry maid wakes up with
this ser - e - nade: Pea - nuts! They're nice and hot,
Pea - nuts! I sell a lot. If you have-n't got ba -
-na - nas, don't be blue. Pea-nuts in a lit - tle bag are call - ing you.
Don't waste them, no tum - my ache, you'll taste them,
when you a - wake, For at the ve - ry break of day,
The pea - nut ven - dor's on his way. At dawn - ing





that whis - tle blows, Through ev-'ry ci - ty, town, and coun - try lane.







You'll hear him sing his plain - tive lit - tle strain, And as he goes by





to you he'll say: Big Jum - bos, Big dou - ble ones,





Come buy those Pea - nuts roast-ed to - day, Come try those









fresh - ly roast-ed to - day! If you're look-ing for a mor-al to his song,








Fif - ty mil - lion lit - tle mon-keys can't be wrong. Pea - nuts!






we'll meet a - gain, Pea - nuts! I'll sing a - gain, Pea - nuts!



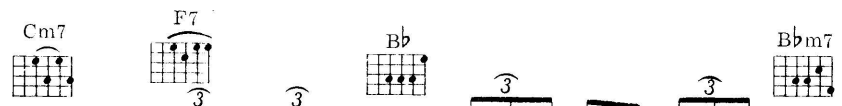

you'll eat a - gain, Your pea - nut man, That pea - nut man's gone.

Penny Lane

Words and music by John Lennon and Paul McCartney

Moderately

In Pen-ny Lane—there is a bar - ber show-ing pho - to-graphs—of ev-'ry head
 cor-ner is a bank - er with a mo - tor car, the lit-tle child-
 the bar-ber shaves an-oth-er cus - to-mer, we see the bank-
 — he's had the plea-sure to — know. — And all the peo-ple that come and go
 — ren laugh at him be-hind his back, — And the bank-er nev-er wears a mack
 — er sit - ting wait - ing for a trim. — And then the fire - man rush-es in
 — stop and say — "hel - lo", On the
 — in the pour - ing rain,
 — from the pour - ing rain,
 2
 Ve - ry strange — Pen-ny Lane — is in my ears — and in my eyes
 Ve - ry strange — Pen-ny Lane
 There be-neath the blue — sub - ur - ban skies
 A four of fish — and fin - ger pies
 There be-neath the blue — sub - ur - ban skies
 To Coda ⊕
 — I sit, and mean-while back in Pen-ny Lane — there is a fire-man with an hour
 — in sum - mer mean-while back be-hind the shel - ter in the mid - dle of the round-
 — I sit, and



glass, — and in his pock - et is a port - rait of the Queen. — He likes to
 — a - bout, — the pret - ty nurse — is sell - ing pop - pies from a tray. — And tho' she



keep his fire en - gine clean — it's a clean — ma - chine.
 feels as if she's in a play — she is an - y way.

1  *D. S. al Coda*
 Pen - ny Lane — In Pen - ny Lane —

CODA 
 meanwhile back Penny Lane



— is in my ears — and in my eyes. —



There be - neath the blue — sub - ur - ban skies —



Pen - ny Lane. —

Perfidia

Words by Milton Leeds
Music by Alberto Dominguez

Beguine

To you _____ my heart cries out "Per-fid - i - a", _____
 eyes _____ are ech - o - ing "Per-fid - i - a", _____
 now _____ I know my love was not for you, _____

For I found you, the love of my life, in some - bo - dy el - se's
 For - get - ful of our prom - ise of love, you're shar - ing an - oth - er's
 And so I'll take it back with a sigh, Per -

arms. _____ Your _____ With a sad la - ment, my dreams have fa - ded
 charms. _____

like a bro - ken mel - o - dy; _____ While the

gods of love look down and laugh at what ro - man - tic fools we mor - tals be.

D. S. al Coda

And - fid - i - ous one good - bye.

CODA

70

Satin Doll

Words by Johnny Mercer
Music by Duke Ellington and Billy Strayhorn

Moderate Beat

Chord diagrams and musical notation for "Satin Doll".

Chords: Dm7, G7, Em7, Am, A7, D7, G+7(9+), C, Gm7, C7, F, C₉, Am7, D7, G7, F, G7, Dm7, G7, Em7, Am, Em7, A7, D7, G+7(9+), C₉, Dm7, G7, Em7, Am, Em7, A7, D7, G+7(9+), C₉.

Lyrics:

Cig-a-rette hold-er which wigs me, Ov-er my shoul-der she digs me,
Out cat-tin', that Sat-in Doll. Ba-by shall we go
out skip-pin', Care-ful a-mi-go, you're flip-pin', Speaks La-tin, that Sat-in
Doll. She's no-bo-dy's fool so I'm play-ing it cool as can be,
I'll give it a whirl, but I ain't for no girl catch-ing me. (Spoken)
(Swich-e-roon-ey)
Tel-e-phone num-bers well you know, Do-ing my num-bers with U-no, And that 'n'
my Sat-in Doll. Doll.

71

Popcorn

Music by Gershon Kingsley

Moderately

Bm

A

1 G Bm 2 G D

F#m E 1 D

2 D Bm Bm

A 1 G Bm 2 G

D F#m E

1 D 2 D Bm To Coda

Bm

Bm

A

G

Bm

D

F#m

F

1 D

2 D

D. S. al Coda

CODA

Bm

A

1 G

Bm

2 Bm

rit.

The musical score is written for guitar in B minor (two sharps: F# and C#). It consists of a single melodic line on a treble clef staff. The rhythm is primarily eighth notes, often beamed in groups of four. The piece features several guitar-specific techniques: bends (indicated by a curved line over a note), slides (indicated by a horizontal line with an arrow), and natural harmonics (indicated by a small circle above a note). Chord diagrams are provided for various chords: Bm (B2, D3, F#3), A (A2, C#3, E3), G (B2, D3, F#3), D (D2, F#2, A2), F#m (F#2, A2, C#3), and F (F2, A2, C#3). The score includes a Coda section marked with a circle containing a cross. The piece concludes with a 'rit.' (ritardando) marking.

Secret Love

Words by Paul Francis Webster
Music by Sammy Fain

Moderately with much expression

Once I had a Se - cret Love _____ That

lived with - in the heart of me, _____

All too soon my Se - cret Love _____ Be -

-came im - pa - tient to be free. _____

So I told a friend - ly star _____ The

way that dream-ers oft - en do,

Just how won - der - ful you are, And

why I'm so in love with you. Now I

shout it from the high - est hills, E - ven

told the gold - en daf - fo - dils; At last my heart's an o-pen

door, And my se-cret love's no se - cret an - y -

more. more.

The Shadow Of Your Smile

Words by Paul Francis Webster
Music by Johnny Mandel

Moderately

The sha-dow of your smile when you are gone, Will col-or all my
dreams and light the dawn. Look in-to my eyes my
love and see all the love-ly things you are to
me. Our wist-ful lit-tle star was far too high
A tear-drop kissed your lips and so did I. Now when I re-
mem-ber spring All the joy that love can bring; I will be re-mem-ber-ing
The sha-dow of your smile. The sha-dow of your smile.

Chord diagrams shown above the staff include: F#m7, B7, F, Fm, A9, Am7, D7, Ab7-5, G, Cmaj7(6), F#m7-5, F#m7, B7, B7-9, Fm, Em7, C#m7-5, F#7, C7, C9, F#m7, B9, F#m7, B7, F, Fm, A9, Am7, D9, C, Bm7-5, E7-9, F7-9, Am7, Cm7, F13, Bm7, F9-5, Bm7, E7-9, A13, Eb9-5, Am7, Cm, D7-9, G6, and G6.

Shimmy Like Kate

Words and music by A.J. Piron

Wish I could shim-my like my sis-ter Kate,—She shiv-ers like the jel-ly

on a plate. _____ My mam-my want - ed to know last night, _____

Why all the boys treat Sis-ter Kate so nice. _____ Ev'-ry boy _____ in our

neigh-bour - hood, _____ Knows that she can shim-my and it's un - der - stood.

I know I'm late _____ but I'll be up to date, —When I can shim-my like my sis - ter

1 Kate. 2 I Kate, I mean shim-my like my sis-ter Kate. _____

Chords: Bb7, F9, Cb7, Eb7, Eb, Eb7, Bb7, Eb, Eb7, F7, Cb7, Bb7, Eb, Eb7, Ab, Eb°, Eb, C7, Fm, Abm, Bb7, Eb, Eb°, Bb7, Eb, C7, Cb7, Bb7, Eb.

Singin' In The Rain

Words by Arthur Freed
Music by Nacio Herb Brown

The musical score is written for guitar and voice. It features a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff in treble clef. The lyrics are written below the staff, with hyphens indicating syllables that span across notes. Above the staff, guitar chords are indicated with letters (D7, G, Am7, D9, G/B, Bb0, G#0) and diagrams showing the fretting of the strings. The score is divided into two systems, with the second system starting with a double bar line and a '2' indicating a second ending.

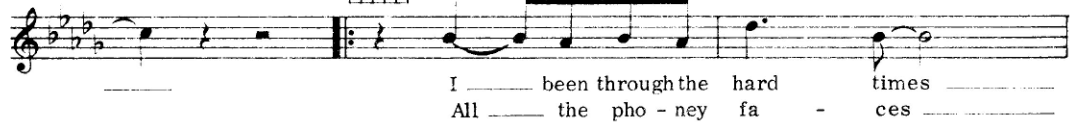
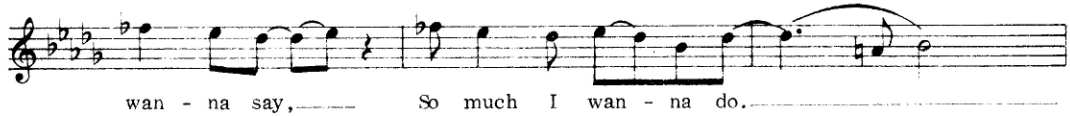
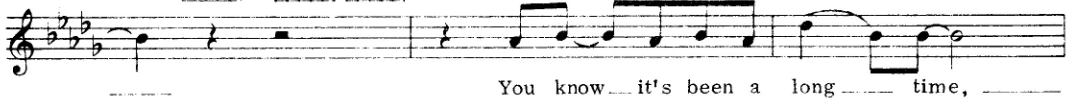
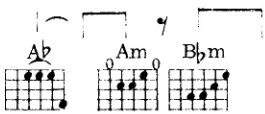
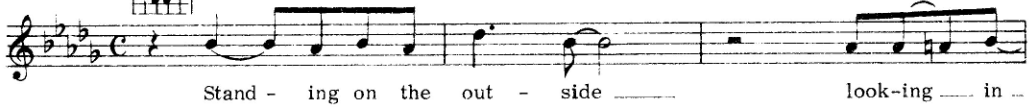
I'm sing - ing in the rain, Just sing - ing in the rain, What a
glo - ri-ous feel - ing I'm hap - py a - gain' I'm laugh - ing at
clouds, So dark up a - bove, The sun's in my heart And I'm
rea - dy for love. Let the storm - y clouds chase Ev - ry - one from the
place, Come on with the rain, I've a smile on my face. I'll
walk down the lane with a hap - py re - frain, And sing - in', just
sing-in' in the rain. I'm rain.

76

Standing On The Inside

Words and music by Neil Sedaka

Moderately



Bbm Db/Ab Db+/Ab Bbm

of search-ing souls _____ You know— it's been a
stand in line, _____ All — the back —

Bbm Db Db+ Ebm Db6 Eb7

hard climb _____ from rock and roll. _____
slap - pers _____ know my name this time. _____

§ Ebm

Now I feel a need in me, _____ So hard _____ to — ex-plain—
Now that I turned the lock, _____ Now that I've o-pened the door—

F7 sus4

_____ Now _____ I've seen the joy and life _____
_____ I won't _____ be on the out - side _____ no —

F7 Db

and I wan-na re-main _____ { Hey — hey — Stand - ing on the
a - ny more. _____

Ab Gb Db

in - side _____ I fin - al - ly broke — that line, _____

Ab Gb

Ring — a - round the cir - cle, _____ don't you know that it feels






— so fine. — Ev - 'ry wak - ing mo - ment — I






just wan - na sing the good news, — That I'm stand - ing on — the in-




- side, I kicked a - way them blues. —

To Coda ⊕

1  



2 

D. S. al Coda

1 2

⊕ *CODA*



Stand - ing on the

Repeat(vocal ad lib.) till fade.

in - side, — Stand - ing on the in - side, —

Somethin' Stupid

Words and music by C. Carson Parks

Moderately Slow

G
G6
Gmaj7
G

I know I stand in line un - til you think you have the time to spend an

Am7 D7 Am7 D7 Am7 D9

eve-nin' with me. And if we go some place to dance I

Am7 D7 G Gmaj7 G6

know that there's a chance you won't be leav-in' with me. Then

G7 Dm7 G7 C

aft-er-wards we drop in - to a qui-et lit - tle place and have a drink or two.

Eb7 Am7 D7 Am7 D7

And then I go and spoil it all by say-in' some-thin' stu-pid like 'I

G Am7 D7 G7 Dm7

love you." I can see it in your eyes that you des-

G7 C

-pise the same old lies you heard the night be-fore, And

though it's just a line to you, for me it's true and nev - er seemed so
 right be-fore. ____ I prac-tise ev - 'ry day to find some
 clev-er lines to say to make the mean-ing come through. ____ But
 Then I think I'll wait un - til the eve - nin' gets late ____ and I'm a-
 -lone with you. ____ The time is right your per-fume fills my
 head, the stars get red, and oh, the night's so blue. ____ And
 then I go and spoil it all by say - in' some-thin' stu - pid, like "I
 love you." ____ I love you". ____

Chord Diagrams:
 A7:
 Em7:
 D7:
 G:
 G6:
 Gmaj7:
 Am7:
 D9:
 G7:
 C:
 Eb7:
 1:
 2:

78

Stairway To The Stars

Words by Mitchell Parish
Music by Matt Melneck and Frank Signorelli

Slowly

C⁰ D⁰ Dm6 Gm7 C9

Let's build a stair - way to the stars,

Fmaj7 Fm6 Ab+ C Am6 D9

And climb that stair-way to the stars. With love be-side us to

Dm7 G7 C Dm7 G⁰ Dm7 Ab7

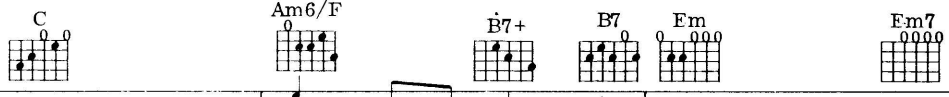
fill the night - with a song.

C D⁰ Dm6 Gm7 C9 Fmaj7

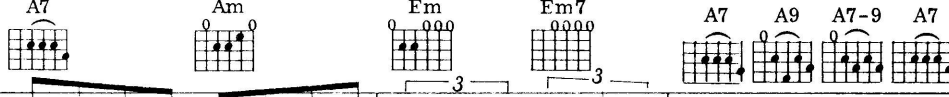
We'll hear the sound of vi - o - lins, Out yon - der

Fm6 Ab+ C Am6 D9 Dm7 G7

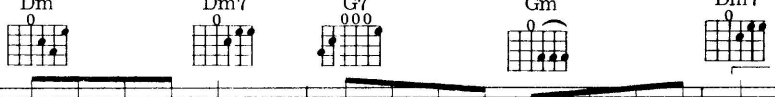
where the blue be - gins, The moon will guide us as we go drift-ing a -



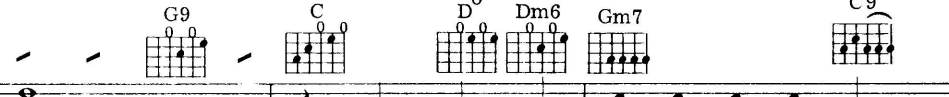
 -long. Can't we sail a - way



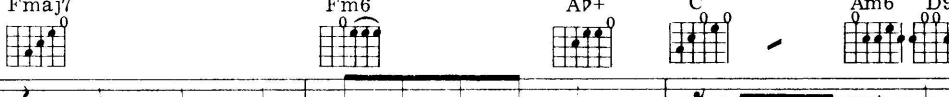
 on a la - zy dai - sy pet - al, o - ver the rim of the hill ?



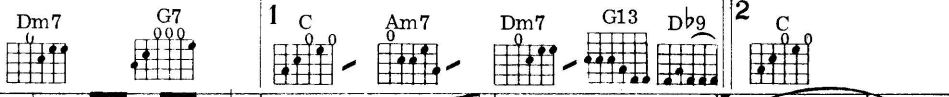
 Can't we sail a - way on a lit - tle dream and set - tle high on the crest of a



 thrill ? Let's build a stair - way to the stars,



 A love - ly stair - way to the stars, It would be heav - en to



 climb to heav - en with you. you.

79

Stardust

Words by Mitchell Parish
Music by Hoagy Carmichael

Some-times I won - der why I spend the lone - ly night,

Dream-ing of a song, The mel - o - dy haunts my re - ve - rie,

And I am once a - gain with you, _____ When our love was new,

and each kiss an in - spir - a - tion, _____ But

that was long a - go: now my con-so - la - tion is in the star-dust of a

G7 G° G7 C+ F

song. Be - side a gar - den wall when stars are

Fm C

bright, You are in my arms, The night - in - gale

Em A9/C# F F6 Fm6

tells his fair - y tale of pa - ra-dise, where ros-es grew. Tho' I

C G7 Am

dream in vain, In my heart it will re -

B7 E7 Dm A7 A° G7

-main, My star-dust mel-o - dy, The mem-o - ry of love's re-

1 C A7b5 D7 G7b5 C 2 C

-frain. Some-times I -frain.

80

Stormy Weather

Words by Ted Koehler
Music by Harold Arlen

Slow Lament

Don't know why _____ there's no sun up in the sky, Storm - y

weath - er, _____ Since my man and I _____ ain't to - geth - er, _____

Keeps rain-in' all _____ the time, _____ Life is

bare, _____ gloom and mis-'ry ev-'ry-where, Storm - y weath - er, _____

Just can't get my poor _____ self to - geth - er, _____ I'm wea - ry all _____ the

time, _____ the time. _____ So wea - ry all _____ the

Chords: A^b , A^o , $Bbm7$, $Fb9$

time. _____ When he went a-way the blues walk'd in and met me, _____

If he stays a-way _____ old rock-in' chair will get me, _____ All I do is pray the Lord a-

-bove will let me _____ walk in the sun once more. Can't go

on, _____ ev - 'ry-thing I had is gone, Storm-y weath - er, _____

Since my man and I _____ ain't to - geth-er, _____ Keeps rain-in' all _____ the

time, _____ Keeps rain-in' all _____ the time. _____

Don't know time. _____

Summer (The First Time)

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C7 Ebmaj7

swore it was wink - in'. She was thir - ty one, — and I was
looked at her two — lips. When she looked at me, — I heard her

Cm Dm Gm7

sev-en - teen. — I knew noth - in' 'bout love, — she knew ev-'ry-thing. — But
soft-ly say, — I know you're young, — you don't know what to do or say. — But

Ebmaj7 Cm D7

I sat down be - side her on the front porch swing, won - dered what the coming night would
stay with me un - til the sun has gone a - way, and I will chase the boy in you a -

Gm C/G Gm7 C6 Gm7 C7

bring. — — — — — The
-way. — — — — —

2 C7 Gm Ebmaj7

And then she smiled, — and we talked for a - while, — and we

Dm G7 G11 G7 Ebmaj7

walked for a mile to the sea; — — — — — We sat on the sand — and the







boy took her hand, — but I saw the sun rise — as a man. —





















Ten years have gone by, — since I looked in her eye, — but the




mem-o - ry lin - gers. I go back in my mind — to the




ve - ry first time, — feel the touch of her fin - gers. *D.S. and fade.* Was a

Take Five

Music by Paul Desmond

Bossa Nova

The musical score for 'Take Five' is written in 5/4 time, indicated by the 'Bossa Nova' tempo marking. The score consists of ten staves of music, each with guitar chords written above the notes. The chords are as follows:

- Staff 1: Gm, Dm7, Gm, Dm7, Gm, Dm7
- Staff 2: 1. Gm, Dm7; 2. Gm, Dm7, Eb, Cm6
- Staff 3: Dm, Gm7, Cm, F7, Bb, Dm
- Staff 4: Eb, Cm6, Dm, Gm7, Cm, F7
- Staff 5: Am7, D7, Gm, Dm7, Gm, Dm7
- Staff 6: Gm, Dm7, Gm, Dm7, Gm, Dm7
- Staff 7: Gm, Dm7, Gm, Dm7, Gm, D.S. al Coda
- Staff 8: CODA, Gm, Dm7, Gm, Dm7, Gm, Dm7, Gm, Dm7 (Repeat & Fade)
- Staff 9: Gm, Dm7, Gm, Dm7, Gm, Dm7, Gm, Dm7
- Staff 10: Gm, Dm7, Gm, Dm7, Gm, Dm7, Gm, Dm7

The score includes various musical notations such as treble clefs, key signatures (one flat), and dynamic markings like 'D.S. al Coda' and 'CODA'. The final staff ends with a double bar line and a repeat sign.

Sunrise Sunset

Words by Sheldon Harnick
Music by Jerry Bock

Moderate Slow Waltz

VERSE

Is this the lit - tle girl I car - ried?
Now is the lit - tle boy a bride - groom,

Is this the lit - tle boy at play?
Now is the lit - tle girl a bride. I don't re -
Un - der the

-mem-ber grow - ing old - er, When did
can - o - py I see them, Side by

they? _____ When did she get to be a beau -
side. _____ Place the gold ring a - round her fin -

-ty? _____ When did he grow to be so tall?
ger, Share the sweet wine and break the glass;

Was - n't it yes-ter-day when they were small. _____
Soon the full cir-cle will have come to pass. _____

CHORUS

Sun - rise, _____ sun - set,

Sun - rise, _____ sun - set, swift - ly _____ flow the days; _____

_____ Seed - lings turn o - ver-night to sun - flow'rs,

Blos - som - ing e - ven as we gaze. _____ Sun - rise, ..

_____ sun - set, Sun - rise, _____ sun - set, Swift - ly _____ fly the

years; _____ One sea-son fol-low - ing an - oth - er,

Lad - en with hap - pi - ness and tears. _____ tears. _____

84

Sway

Words by Norman Gimbel
Music by Pablo Beltran Ruiz

Cha-Cha

When ma - rim - ba rhy - thms start to play, dance with me,

make me sway, _____ Like the la - zy o - cean hugs the shore,

hold me close, sway me more. _____ Like a flow - er bend - ing

in the breeze, bend with me, sway with ease, _____

When you dance you have a way with me, stay with me,

Em6 B7b9 Fm6 G6 Eb0 D7

sway with me, Oth-er dan - cers may be on the floor,

G

I got eyes dear to see on - ly you, On - ly you have that

B7 D#0 B7 Em

mag - ic tech - nique, when we sway I grow weak.

F#0 B7 F#0 B7

I can hear the sound of vi - o - lins, long be - fore

Em C9#11 C9 B9

it be - gins, Make me thrill as on - ly you know how,

1 Em6 B7b9 Em6 C7 Em

sway me smooth, sway me now. When cha-lyp - so rhy-thms

2 Em6 B7b9 Em6 C B7 Em

sway me now. Sway me smooth, sway me now.

Sweet Lorraine

Words by Mitchell Parish
Music by Cliff Burwell

Moderately

G Dm6/F E7 A7 D7 Em C7

I've just found joy, I'm as hap-py as a ba-by boy,

P7 E7 A7 D7

With an-oth-er brand new choo-choo toy, When I'm with my sweet Lor-

Em7 Em7 Am11 D7 D7+ G Dm6/F F7

- raine. A pair of eyes,

A7 D7 Fm C7 B7

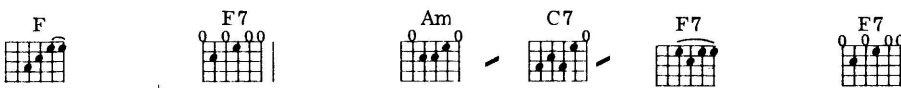
That are blu-er than the sum-mer skies, When you see them you will

E7 A7 D7 G

re-a-lise, Why I love my sweet Lor-raine.



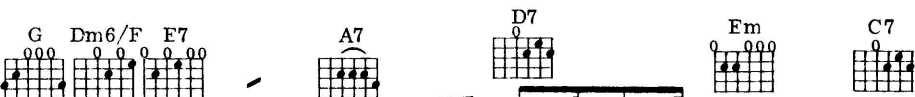
 (I'm so hap - py) When it's rain-ing I don't miss the sun,



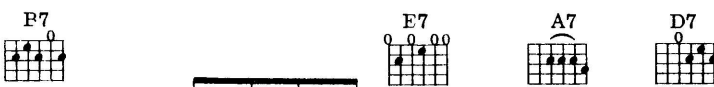
 For it's in my sweet-ie's smile, _____ Just to think that I'm the



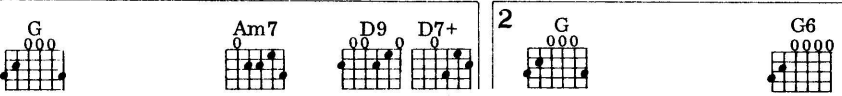
 luck - y one, Who will lead her down the aisle. _____ Each



 night I pray, _____ That no - bod - y steals her heart a - way; _____



 _____ Just can't wait un - til that hap - py day, _____ When I mar-ry sweet Lor-



 -raine. I've -raine. _____

86

The Coffee Song

Words and music by Bob Hilliard and Dick Miles

Way down a - mong Bra - zil - ians cof - fee beans grow by the

bil - lions, so they've got to find those ex - tra cups to fill, _____

They've got an aw - ful lot of cof - fee in Bra - zil, _____

_____ You can't get cher - ry so - da cause they've got to sell their

quo - ta and the way things are I guess they nev - er will, _____

_____ They've got a zill - ion tons of cof - fee in Bra - zil, _____

C C6 C[#] Dm7 G7 F G7 C

No tea! or to - ma - to juice,

Cmaj7 C[#] Dm7 G7 F G7 C

You'll see no po - ta - to juice,

A7 A7+b9 E^o Dm7 E^o Fm6 C^o Am6 D^o C6 E^b7 D7

'Cause the plant-ers down in San - tos all say No! No!

G7 C A7 Dm7

No! A pol - i - tic - ian's daugh - ter was ac - cused of drink-ing

Fm6 G7 C Am7 D7

wa - ter and was fined a great big fif - ty dol - lar bill,

Fm C Am D9 Dbmaj7 1 C C+ C6 C+

They've got an aw - ful lot of cof - fee in Bra - zil.

C C+ C6 G7 2 C

Way - zil.

87

The Night We Called It A Day

Words by Tom Adair
Music by Matt Dennis

Slowly with expression

The musical score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of five lines of music. Each line includes guitar chords above the staff and lyrics below. The chords are: Cm/D, F#m6, C°, Gmaj9, G6, D9, C°, G, Em7, A7(9b), Bm7, Bb7, Am7, Ab7, Gmaj7, G6, Cm/D, F#m6, C°, Gmaj9, G6, B7+, B7, Fm, Em7, A7(9b), Bm7, Bb7. The lyrics are: 'There was a moon out in space, Put a cloud drift-ed ov-er it's face, You kissed me and went on your way, The night we called it a day, I heard the song of the spheres, Like a min-or la-ment in my ears. I had-n't the heart left to pray, The'.

There was a moon out in space, Put a

cloud drift-ed ov-er it's face, You kissed me and went on your

way, The night we called it a day, I heard the

song of the spheres, Like a min-or la-ment in my

ears. I had-n't the heart left to pray, The

Am7 Ab7 G7 Fm G7 Cmaj7 Dm

night we called it a day. Soft through the

B Cmaj7 Cm6 B7 Em(maj7) Em6

dark, the hoot of an owl in the sky,

Am7 B7+ Em B7+ Em7 Gm Bb°

Sad tho' his song, No blue - er was he than

Bb D7 Cm/D F#m6 C° Gmaj7 G6

I. The moon went down, stars were gone, But the

B7+ B7 Em Em7

sun did - n't rise with the dawn. There was - n't a thing left to

A9 G° Bm Bb7 Am Ab9 1 Gmaj9 G6 2 Gmaj9

say, The night we called it a day. There was a day.

That's My Weakness Now

Words and music by Bud Green and Sam H. Stept

Moderate 2 beat

1. She's got eyes of blue, I nev-er cared for eyes of blue, But
 2. She talks ba-by talk, I nev-er cared for ba-by talk, But

she's got eyes of blue, And that's my weak-ness now. She's got
 she talks ba-by talk, And that's my weak-ness now. She likes

dim-pled cheeks, I nev-er cared for dim-pled cheeks, But she's got
 'gage-ment rings, I nev-er liked en-gage-ment rings, But she likes

dim-pled cheeks, And that's my weak-ness now Oh! my Oh!
 'gage-ment rings, And that's my weak-ness now Oh! yes Oh!

me Oh! I should be good, I would be good, but gee
 yes And we're head-in' for the par-son's door I guess

She likes to bill and coo, I nev-er liked to bill and coo, But
 She likes a fam-i-ly, I nev-er liked a fam-i-ly, But

she likes to bill and coo, And that's my weak-ness now.
 she likes a fam-i-ly, And that's my weak-ness now.

That Lucky Old Sun

Words by Haven Gillespie
Music by Beasley Smith

1. Up in the morn-in', out on the job, Work like the dev-il for my
2. Fuss with my wom-an, toil for my kids, Sweat 'til I'm wrin-kled and —
3. Show me that riv-er, take me a-cross, and wash all my trou-bles — a-

pay, But that luck-y old sun has noth-in' to do but
grey; While that luck-y old sun has noth-in' to do but
-way, Like that luck-y old sun give me noth-in' to do but

To Coda

roll a-round heav-en all day.
roll a-round heav-en all day.
roll a-round heav-en all day. Good

Lawd a-bove, can't you know I'm pin-in', Tears all in my
eyes, Send down that cloud with a sil-ver lin-in',

Lift me to Par-a-dise,
day.

CODA

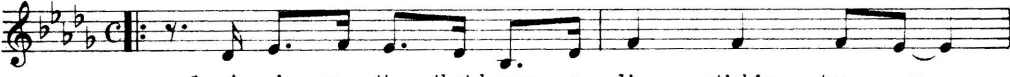
These Foolish Things

Words by Eric Maschwitz
Music by Jack Strachey

Rather Slowly





1. A ci - gar-ette that bears a lip - stick's tra - ces, _____
 2. Gar-den-ia per - fume ling-'ring on a pil - low, _____
 3. First daf - fo-dils and long ex - ci - ted ca - bles, _____







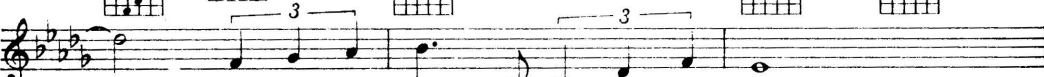



An air-line tick - et to ro - man-tic pla-ces, _____
 Wild strawb'ries on-ly se-ven francs a ki - lo, _____ } And still my heart has wings.
 And can - dle-light on lit - tle cor - ner tab-les, _____









_____ These fool - ish things re-mind me of you.








{ A tink - ling pi - a - no in the next a - part - ment, _____
 The park at ev - 'ning when the bell has sound - ed, _____
 The smile of Gar - bo and the scent of ro - ses, _____








Those stumb-ling words that told you what my heart meant, _____
 The "Ile de France" with all the gulls a - round it, _____
 The wait - ers whist - ling as the last bar clo - ses, _____

A fair-ground's paint-ed swings, —
 The beau - ty that is spring's, — } These fool - ish things re-mind me of
 The song that Cros-by sings, —

you. } You came, you saw, you con-quer'd me.
 I know that this was bound to be.
 How strange, how sweet, to find you still.

When you did that to me, I some - how knew that this had to be.
 These things have haunt-ed me, For you've en - tire - ly en - chant - ed me.
 These things are dear to me, That seem to bring you so near to me.

The winds of March that make my heart a dan - cer, —
 The sigh of mid - night trains in emp - ty sta - tions, —
 The scent of smould-'ring leaves, the wail of steam - ers, —

A tel - e - phone that rings but who's to ans - wer? —
 Silk stock - ings thrown a - side, dance in - vi - ta - tions, — } Oh, how the ghost of you
 Two lov - ers on the street who walk like dream-ers, —

clings! These fool-ish things — re-mind me of you. you.

Three coins in the foun - tain, Each one seek - ing hap - pi - ness,
Three hearts in the foun - tain, Each heart long - ing for its home,
Thrown by three hope - ful lov - ers, Which one will the foun - tain
There they lie in the foun - tain, Some - where in the heart of

1 bless. Rome. Which one will the foun - tain bless?
2

Which one will the foun - tain bless? Three coins in the foun - tain,
Through the rip - ples how they shine, Just one wish will be grant - ed,
One heart will wear a val - en - tine, Make it mine! Make it mine! Make it

mine! mine!

Walk Right In

Words and music by Gus Cannon and H. Woods

Twist tempo

Da-d-dy let your mind roll _
Pa-by let your hair hang _

Walk right in, Sit _ right down, _

on. down. Walk right in, Sit _ right down, _

Da-d-dy let your mind roll on.
Pa-by let your hair hang down. Ev-'ry - bo-dy's talk - in' 'bout a

new way of walk-in', Do you want to lose _ your mind, Walk right in,

Sit _ right down, _ Da - d-dy let your mind roll _ on.

2 on. Da-d-dy let your mind roll _ on.

1 Ab Eb7

Ab7 G7 Gb7 F7 Bb7 Eb11 Eb9

Ab7 G7 Gb7 F7 Bb7 Eb11 Eb9

Bb7 Eb7 Ab

Ab7 G7 Gb7 F7 Bb7 Eb9 Bbm7 Eb7 Ab

Tico Tico

Words by Ervin Drake
Music by Zequinha Abreu

Samba

Oh Ti-co Ti-co tick! - Oh Ti-co Ti-co tock! - This Ti-co Ti-co he's the cuckoo in my clock, And when he says "Cuck - oo", - he means it's time to woo, - It's Ti - co time for all the lov-ers in the block. I've got a heav-y date, - a tête - a - tête at eight, - so speak, oh Ti-co, tell me is it get-ting late? If I'm on time. "Cuck-oo", - but if I'm late, "Woo - woo", The one my heart has gone to may not want to wait. For just a bird-ie, and a bird - ie who goes no - where, He knows of ev-'ry lov-er's lane and how to get there, For in af - fairs of the heart, - my Ti-co's

ter - ri - bly smart, he tells me "Gent-ly, sen - ti-ment-ly at the start!" Oh, oh, I

hear my lit-tle Ti-co - Ti-co call - ing, be-cause the time is right and shades of night are

fall - ing. I love that not so cuck-oo cuck-oo in the clock. Ti - co

Ti - co, Ti - co, Ti - co, Ti - co Toek.

INTERLUDE

Fine

D.S. al Fine

Oh Ti-co

Trains And Boats And Planes

Words by Hal David
Music by Burt Bacharach

Moderately



1. Trains and boats and planes _____ are pass-ing by _____ They mean a trip _
2. We were so in love _____ and high a - bove _____ We had a star _



_____ to Par - is or Rome _____ To some - one else _____ but not for me, _
_____ to wish _____ up - on wish _____ And dreams come true, _____ but not for me, _



_____ } The trains and the boats and planes _____ Took you a -



- way, _____ a - way from me. _____



_____ You are from an - oth - er part _ of the

Am D7 Am7

world, _____ You had to go back a while, and then

D7 Am7 D7

You said you soon would re - turn a - gain, I'm wait-ing

F G

here like I prom-ised to, _____ I'm wait-ing here but where are you? _____

G C

_____ Trains and boats and planes _____ took you a - way _

F

_____ But ev - 'ry time _____ I see them I pray, _____ And if my prayer -

C Am

_____ can cross the sea, _____ The trains and the boats and planes _____

Am

_____ Will bring you back, _____ back home to me, _____

Violets For Your Furs

Words by Tom Adair
Music by Matt Dennis

Slowly

The musical score is written for guitar and voice. It consists of five systems of music. Each system includes a guitar chord diagram above the staff and a melody line on a treble clef staff. The lyrics are written below the staff, with vocal lines for 'You' and 'me' indicated in parentheses. The tempo is marked 'Slowly'.

System 1: Chords: Fmaj7, C7(9b), Fmaj7, F6, Pbm7, Fb9. Lyrics: I bought you vi - o - lets for your furs and it was Spring for a while, re-

System 2: Chords: Fmaj9, F6, Fmaj7, C7(9b), Fmaj9, F6. Lyrics: -mem - ber ? I bought you vi - o - lets for your furs, and there was

System 3: Chords: Am7, D7, Gm, Eb+ Pbm7, C9(5b), C9, C7. Lyrics: Ap - ril in that De - cem - ber, The snow drif - ted down on the

System 4: Chords: Fmaj9, F6, Gm7, Gb7, F. Lyrics: flow - ers and melt - ed where it lay, The

System 5: Chords: C9(5b), C9, C7, Fmaj9, F6, C7. Lyrics: snow looked like dew on the blos - soms as on a sum - mer

Gm7 C7 Fmaj7 C7(9b) Fmaj9 F6

day. I bought you vi - o-lets for your furs_____ and there was

Bbm7 Eb9 Fmaj9 F6 Fmaj7 C7(9b)

blue in the win - try sky, You pinned the vi - o-lets to your

Fmaj9 F6 Am7 D7 Gm Bb+ Gm7

furs_____ and gave a lift to the crowds pass-ing by, You

Eb Fb9 Cm G Fb7 Fmaj7 Cm6

smiled at me so sweet - ly, Since then one thought oc -

D7 Bbm7 C7(9b) F

-curs, That we fell in love com - plete - ly, The day that

Gm7 C7(9b) Bb Bbo 1 F Fo C7sus4 C7 2 F

I bought you vi - o-lets for your furs._____ furs._____

96

Wave

Words and music by Antonio Carlos Jobim

Bossa Nova

mf

So close your

eyes, for that's a love-ly way to be a-ware of things.

your heart a-lone was meant to see, The fun-da-men-tal lone-

-li-ness goes when-ev-er two can dream a dream to- geth- er,

you can't de-ny don't try to fight the ris-ing sea,

Don't fight the moon, the stars a-bove, and don't fight me.

The fun-da-men-tal lone-li-ness goes when-ev-er two can dream a dream to- geth-

Chords: Fm7, Bb13, Fm7, Bb13, Fm7, Bb13, Fm7, Bb13, Fmaj7 add 9, Db°, Cm7, F7b9, Bbmaj7, Bbm6, A13, A7#5, D9, D7b9, Dm7/G, G7, Db9, C7, Fm7, Bb, Fm7, Bb, Fmaj7 add 9, Db°, Cm7, F7b9, Bbmaj7, Bbm6, A13, A7#5, D9, D7b9, Dm7/G, G7, Db9, C7.

Fm7 Bb Fm7 Bb Bbm7 Eb9/Db
 - er. When I saw you first the time was
 Cm7 Abm7/Db Db9/Cb
 half past three, When your eyes met mine it was e -
 Bbm7 C7#5b9 Fmaj7 add 9 Db°
 - ter - ni - ty, By now we know the wave is on it's way to be -
 Cm7 F7b9 Bbmaj7 Bbm6
 Just catch the wave, don't be a - fraid of lov - ing me.
 A13 A7#5 D9 D7b9 Dm7/G G7
 The fun-da-men - tal lone - li - ness goes when ev - er -
 Db9 C7 Fm7 Bb Fm7 Bb13
 two can dream a dream to - geth - er.
 Fm7 Bb13 Fm7 Bb13 Fm7 Bb13 Fm7 Bb13
 Fm7 Bb13 Fm7 Bb13 Fm7 Bb13 Fmaj7 add 9

97

When I Grow Too Old To Dream

Words by Oscar Hammerstein II
Music by Sigmund Romberg

Slowly

When I grow too old to dream, I'll have
you to re - mem - ber, When I grow too old to
dream, Your love will live in my heart. So kiss
me, my sweet, And so let us part,
And when I grow to old to dream, That
kiss will live in my heart. heart.

Chord diagrams for guitar are provided above the staff for each measure. The key signature is one flat (Bb) and the time signature is 3/4.

When My Sugar Walks Down The Street

Words and music by Gene Austin, Jimmy McHugh and Irving Mills

Moderately

The musical score is written for guitar and voice. It consists of eight staves of music. Each staff begins with a guitar chord diagram. The chords are: G, Dm, E7, A7, D7, G, G°, D7, G, Dm, E7, A7, D7, G, F7, Am, E, Am, F7, A9, D7, 1. G, G#°, D7, 2. G. The melody is written in treble clef with a key signature of one sharp (F#). The lyrics are: When my su - gar walks down the street, All the lit - tle bird - ies go tweet, tweet, tweet. And in the ev-'ning when the sun goes down, It's nev - er dark if she's a - round. She's so af - fec - tion - ate and I'll say this, That when she kiss - es me, I sure stay kissed. When my su - gar walks down the street the lit - tle bird - ies go tweet, tweet, tweet. tweet.

You Belong To My Heart

Words by Ray Gilbert
Music by Agustin Lara

Beguine

$Bb7$ Eb $Bb6$ $Fb6$ F^0

You be - long to my heart, _____ now and for -

$Bb7$ Fm $C+$

ev - er, _____ And our love had its start _____

$Fm7$ $Bb+$ Eb

_____ not long a - go. _____ We were

Gm $Eb6$ Eb C E^0 $Bb7$

gath - er - ing stars while a mil - lion gui-tars played our love song; _____

_____ When I said "I love you", ev - 'ry beat of my heart said it








too. _____ T'was a mo - ment like this, _____





_____ do you re - mem - ber? _____ And your eyes threw a







kiss _____ when they met mine; _____ Now we








own all the stars and a mil - lion gui-tars are still play - ing; _____






_____ Dar-ling, you are the song and you'll al - ways be-long to my

1





heart. _____

2


You be - long to my heart. _____

100

Your Song

Words and music by Elton John and Bernie Taupin

Moderately Slow

Chord diagrams: E_b , $Abmaj7$, Bb/D , Gm

1. It's a lit - tle bit fun - ny _____ this feel - ing in-side, _____
 2. If I was a sculp-tor _____ but then a-gain no, - Or a

Chord diagrams: Cm , Cm/Bb , Cm/A , Ab

I'm not one of those who can eas - i - ly hide, _____
 man who makes po - tions in a trav - el - lin' show, _____ I

Chord diagrams: E_b/Bb , Bb , G/B , Cm

I don't have much mon-ey, _____ but, boy, if I did, _____
 know it's not much but it's the best I can do. _____

Chord diagrams: E_b , $Fm7$, Ab , Bb , $Bbsus4$, Bb

I'd buy a big house where we both could live.
 My gift is my song and _____

Chord diagrams: Ab , E_b , Ab/Eb , Eb , Bb/D , Cm

2 this one's for you. _____ And you can tell ev-'ry-bod - y

To Coda ☼

This— is your song ——— It may— be quite— sim— ple but, — now that it's done, ———

I hope you don't mind, — I hope you don't mind — that I put— down in — words, How

D.C. al Coda

won— der — ful life is — while you're — in — the world, ———

☼ *CODA*

I hope you don't mind, — I hope you don't mind — that I put— down in — words, How

won— der — ful life is — while you're — in — the world. ———

you're in the world. ———

101

Where Have All The Flowers Gone

Words and music by Pete Seeger

Moderately

Where have all the flow - ers gone? Long time

pass - ing. Where have all the flow - ers gone?

Long time a - go. Where have all the

flow - ers gone? The girls have picked them ev - 'ry one.

When will they ev - er learn? When will they ev - er

1 C Dm7 G7 2 C

learn? learn?

Including
Ain't No Sunshine
Can't Buy Me Love
Daniel
Ebb Tide
Downtown
English Country Garden
Goodbye Yellow Brick Road
Hey Little Girl
Jailhouse Rock
Laura
Mambo Jambo
On A Slow Boat To China
Peanut Vendor
Rich Man
Singing In The Rain
Trains And Boats And Planes
Wave
Where Have All The Flowers Gone
and many, many more.

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